

**SCRIPT-WRITING FOR ENGLISH SECOND LANGUAGE CLASSES IN CAPE TOWN:
A CONTRIBUTION TO LIBERATORY EDUCATION**

Carohn Cornell

**A dissertation submitted to the Faculty of Education
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for the degree of Master of Philosophy
(specialising in Language Education)**

CAPE TOWN

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To my mother and the memory of my father
and to the students and teachers
who have worked with me

ABSTRACT

The research project grew out of a concern with the problems facing teachers of English Second Language in some South African black schools where classes are very large, facilities are minimal and transmission teaching is the norm. The project aimed to develop materials and methods which could be used in the current situation to promote communicative and interactive language learning and the development of critical thinking. The project was seen as falling within the framework of what Shor and Freire (1987) call 'liberatory education'.

The situation for which the project was developed is paradoxical in two important ways. Since 1976 many teachers and students from black schools have been actively involved in political work concerning issues of local and national importance, and have become accustomed to working within a democratic framework, but the experience of working in that way outside the classroom has not noticeably eroded the traditional transmission teaching patterns within it. The second paradox is that, in the repressive climate of apartheid schooling, the syllabi for the teaching of English Second Language (ESL) provide considerable scope for the use of themes, texts, and ways of working that are conducive to more active participation by students and to the development of critical thinking.

Given the broad aims of the project, it seemed that it would be productive to explore an approach which had had promising results in

the few ESL classroom contexts in which I had used it, and which embodied principles of liberatory education. This is the use of scripted drama on themes of central interest to the students. The dissertation focuses on the development of scripts for use in crowded ESL classrooms.

The first chapter sets the classrooms and their characteristic patterns of teaching and learning in their political, economic and social context. It also indicates the scope for alternative and more constructive practices given by the ESL syllabi.

The second chapter presents the theoretical and experiential framework for the focus on scripts and on processes of developing and using them. It starts with a consideration of Freire's theoretical and practical work on liberatory education, and goes on to look at how his and similar ideas have been taken up by teachers in schools. The project was shaped over a number of years by the interaction of these ideas with my own teaching experience.

The third and fourth chapters document the two phases of the research project. The first was the development and use of scripts which I wrote in consultation with teachers and students. An unexpected development during this phase was script-writing by groups of high school students and student teachers. This gave rise to the second phase: the setting up of script-writing workshops specifically for the purpose of documenting, monitoring and evaluating the collaborative process.

The last chapter reviews the research in the light of some aspects of liberatory education which are central to Freire's theory but not adequately explored by him. It outlines areas for further research, suggests ways in which scripts and script-writing workshops could be used outside the ESL and school contexts, and points to possibilities for consultative and collaborative writing outside of script-writing.

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PRELIMINARY NOTE ON TERMS

Categorising schools

The schooling system in South Africa is presently divided according to the apartheid policy of the Nationalist government: into 'black' (African), 'white', 'coloured' and 'Indian' schools. Inverted commas are used to indicate dissociation from the ideology which produced the terms. My preferred use of terms is explained below.

DET schools: the 'black' (African) schools under the Department of Education and Training, formerly the Department of Bantu Education;

DEC schools: the 'coloured' schools under the Department of Education and Culture of the House of Representatives, formerly the Department of Coloured Affairs;

Black schools: an inclusive term for DET, DEC and 'Indian' schools. For the purposes of this work the two 'Indian' schools in Cape Town are counted as DEC schools, although they are administered separately.

Students/pupils

I use the term **students** to refer to high school pupils because this has become the preferred usage in black high schools, as seen in the naming of Student Representative Councils (SRCs) and

Parent-Teacher-Student Associations (PTSAs). I will refer to pupils only when quoting from or commenting on printed material which uses the term. 'Student' refers only to high school students. The university students referred to are 'student teachers'.

ESL/TESOL

ESL (English Second Language) has become a contentious term in South Africa for reasons which will be discussed in Chapter 3. The internationally accepted term, TESOL, which stands for the teaching of English to speakers of other languages, is more neutral but little known among local teachers.

I use the terms ESL, English Second Language and English First Language with no pejorative intent, to refer to specific classes, syllabi and examinations in schools, which are presently so called in schools.

I use the term TESOL to refer to the courses in the teaching of English to speakers of other languages which form part of the English Method course for students doing the Higher Diploma in Education in the School of Education of the University of Cape Town.

(The discussion of ESL and TESOL in the present work has reference to black schools only.)

Chapter 1

ASPECTS OF THE CONTEMPORARY SOUTH AFRICAN SCHOOL CONTEXT WITH PARTICULAR REFERENCE TO ENGLISH SECOND LANGUAGE TEACHING

This dissertation describes research into script-writing for English Second Language (ESL) teaching and learning in black schools in Cape Town, South Africa. While the research is concerned with existing conditions in these schools, the materials and practices it advocates have been developed to make a contribution towards the implementation of liberatory and empowering education. It is a basic premise of this research that there should be a single non-racial and democratised system of education in South Africa replacing the present segregated, divisive and unequal system.

This chapter moves from an overview of black schooling within the contemporary South African political context, to the situation in the classroom, in particular the English Second Language (ESL) classroom. It aims to establish the need for teaching practices which encourage more active participation by students; and it aims to establish that ESL classes in black schools offer some scope for this, even within present conditions and constraints.

1.1 The schooling system: segregated, divisive and unequal

Apartheid schooling policy

Separate - and inferior - provision of schooling for blacks goes back a long way in South Africa. (See Molteno 1984: 45-107 and Davis 1984: 108-126 on the origins of black education.) What was new when the National Party came to power in 1948 was that, for the first time, educational policy was formulated as part of a coherent overall state strategy: the strategy of the apartheid state (Molteno 1984: 89). African schools were taken out of the hands of churches and other non-state bodies and control was centralised in Pretoria by the Bantu Education Act of 1953. The Coloured Persons Education Act of 1963 and the Indian Education Act of 1965 took over the control of education of those classified 'coloured' and 'Indian', which was previously under provincial control. Black students were excluded from the previously open universities by the Extension of University Education Act of 1959 which provided for the establishment of ethnic universities: the 'coloured' University of the Western Cape, the 'Indian' University of Westville in Durban, and Ngoye University for Zulu-speaking students, and so on.

Like the segregated and inferior schooling before it, the new system was intended to prepare black children for the subordinated position that awaited them in such a way that they were appropriately equipped with limited skills as well as ready to resign themselves to their exploitation (Molteno 1984: 94).

Since the 1960s, the schooling system in South Africa has become ever more divided and divisive, with the implementation of the Bantustan policy of separate homelands or states for different ethnic groups. The four departments for state schooling, divided according to race classification, have separate ministers, bureaucracies, budgets, schools, syllabi, books, examinations and holidays. The Department of Education is for 'white education' (with further divisions between the four provinces and between English and Afrikaans medium schools); the Department of Education and Culture under the House of Representatives for 'coloured education'; the Department of Education and Culture under the House of Delegates for 'Indian education'; and the Department of Education and Training, formerly Bantu Education, for 'African education'. Within South Africa's borders, the 'independent homelands' of Transkei, Bophuthatswana, Venda and Ciskei each have their own Departments of Education, as do the six 'self-governing homelands'.¹

The 1987-8 edition of the Race Relations Survey, which is recognised as an authoritative source of statistical information, makes a telling comment on the divisiveness of the system:

It was once possible to obtain a figure for spending on African education by asking one minister one question in Parliament. Obtaining such figures today may necessitate approaching ten homeland education departments as well as the central government.

To get a complete statistical picture of education now involves approaching two general affairs ministries of the central government (national education, and education and development aid), three own affairs departments (white, coloured, and Indian), and ten homelands administrations - fifteen departments in all. Sometimes it is impossible to obtain a complete picture (SAIRR 1988: 1987-8: preface).

The role of this divisiveness in the overall strategy of apartheid has been analysed in the following terms:

Where there was a limit to the capacity of Bantustans and 'group areas' to remove all black people all of the time physically from the context in which the wealth of the land was owned and controlled, Bantu, Coloured and Indian Education was designed to help remove them psycho-ideologically and 'resettle' them in their separate places of subordination (Molteno 1984:93).

Unequal Spending: Some Figures

The figures available from the annual surveys of the South African Institute for Race Relations (SAIRR) show gross inequality in overall and per capita education spending, provision of books and stationery, and teacher/pupil ratios. The grave consequences of the overcrowding and lack of resources reflected in these figures for teaching in black schools are spelt out more fully in 1.4.

The R8.13 billion budgeted for education in South Africa (including the independent homelands) during the 1987-8 financial year was allocated as follows:

African education	42%
'White' education	41%
'Coloured' education	12%
'Indian' education	5%

(SAIRR 1988: L).

The proportions of the total school population of 8.16 million were as follows for 1986, the most recent figures available:

African	76%
'White'	11%
'coloured'	10%
'Indian'	3%

(SAIRR 1988: L).

While books and stationery have always been supplied free to 'whites', the DET began providing free textbooks to African pupils in 1979, free stationery in 1980, and free prescribed books in 1987 (SAIRR 1988: 157-8). This should not, however, be taken to mean that adequate provision has been made for all.

Estimated pupil-teacher ratios for 1987, calculated from official statistics, excluding the independent homelands, were as follows: Africans 45 to 1; 'coloureds' 25 to 1; 'Indians' 21 to 1; 'whites' 16 to 1 (SAIRR 1988: 158).

A Cape Town example

A comparison between long established DET, DEC and 'white' state schools in Cape Town graphically illustrates the differences in facilities and in the experience of schooling. In the course of my work as a School of Education supervisor of student teachers, I visited the three schools on a single morning in August 1985. The

schools are not named, to protect the anonymity of the teachers concerned.

The DET school, one of the oldest in the Cape Town area, has dilapidated classrooms in a bleak setting, no hall, no library, little equipment and over sixty students in some classes. Subsequently, a two-way radio has been installed in the principal's office to allow direct orders and enquiries from the police station. The DEC school has dilapidated buildings including some very old prefabricated classrooms, no hall, a cramped library, and about forty students in a class. Despite a proud academic tradition it has been under threat of closure for years because it is in an area proclaimed a 'white' area from which 'coloured' families were forced to move by the Group Areas Act. The 'white' school has solid and gracious buildings in a beautiful garden setting, the classrooms are carpeted and each has an overhead projector, and there are fewer than thirty students in a class. Teachers at the school regard it as not particularly well-equipped and definitely not an elite school.

Return visits to these schools during 1989 revealed little change, except that enrolment at the 'white' school has dropped by about one third, in keeping with the trend in some 'white' urban schools.

1.2 Resistance to Apartheid schooling

Resistance to apartheid schooling, which began in the 1950s, has continued throughout the 1980s. From the start, the separate departments for black education have been seen by blacks as instruments of political and economic domination and have had little or no educational credibility. The medium of instruction in DET schools has long been an explosive political issue. There was bitter opposition to the imposition of mother-tongue instruction up to Standard 6 by Bantu Education policy in the 1950s, which was perceived as a deliberate attempt to hold back the education of African children. In 1976, as is well known, the Soweto uprising was sparked off by protests against the imposition of Afrikaans as medium of instruction for half the subjects done in school. School boycotts and other forms of resistance spread across the country. Since then, black schooling has been marked by boycotts linked to demands for an end to apartheid schooling: a single national department of education; free compulsory education for all children; equal per capita expenditure on the education of all children; equal school facilities; equal salaries for teachers; and the opening of universities and other tertiary institutions to all (see Davies 1984 : 346). Thus, as Kallaway points out:

The very institutions designed to propagate education for domestication on the Verwoerdian model, turned out to be trojan horses. The upsurge of student power - linked to heightened community consciousness and worker organisation, and accompanied by a new wave of

guerrilla incursions, marked the beginning of a new wave of resistance to apartheid ... [by] students, parents and local communities (Kallaway 1988:17).²

An important aspect of resistance to apartheid schooling is the setting up of alternative educational programmes. Major recent initiatives have come from the National Education Crisis Committee (NECC) and affiliated bodies since 1985. (See Appendix 9 for 'People's English for People's Power', the syllabus released by the English subject commission of the NECC in November 1986, shortly before NECC activities were severely restricted by the state.)³

1.3 The state response: repression and reform

The resistance to apartheid schooling has met with a dual response from the state: repression and reform. Buckland (1984) and Kallaway (1984, 1988) have argued convincingly that repression and reform should be seen as two sides of the same total strategy for continued 'white' domination.

As Kallaway (1988: 16) points out, since 1976, hundreds of people have been killed during protests, many of them students; a number of teacher and student leaders have been killed or have disappeared in mysterious circumstances; thousands, including many children, have been detained without trial (30 000 in 1986-7), or subjected to other forms of political victimisation. Repressive measures by the educational authorities include school closures, the transfer or dismissal of so-called radical teachers and

principals and the exclusion from schools of many students considered to be political activists. The presence of police and army in black schools has become commonplace. In these circumstances it has become normal for black students to lose a year or more of schooling or tertiary studies.

As a result of the so-called reform policy, 'the older and cruder educational policies of the apartheid system' have been 'revised and reformulated' (Kallaway 1984: 14). The rhetoric changed: apartheid became separate development; Bantu Education became Education and Training; Coloured Education became Education and Culture. There were massive increases in government spending on black education and training and also in enrolment, during the 1970s and into the 1980s. (See Buckland 1984, Davies 1984, Kallaway 1988.) In 1980 PW Botha (1988: LI), then Prime Minister, made a commitment to equal - but still segregated - education. But in 1988, F.W. de Klerk, then Minister of 'white' National Education explained to parliament that the ten year plan for 'greater parity in education' had been stalled by weak economic growth. One could add that the problems of the economy were obviously aggravated by massive increases in spending on defence, internal security and the bureaucracy of the apartheid state.⁴

In November 1987, P. Clase (1988: LI), then Minister of Education and Culture in the 'white' parliament, had

emphasised the costliness of apartheid education to explain slight cutbacks in 'white' education spending to the National Party congress: 'education is expensive because we have to duplicate, triplicate, and even quadruplicate facilities'.

However, even if there were no constraints on government spending and even if the huge demand for school buildings, equipment and staff and for teacher training institutions could be met, the education crisis, which is a manifestation of the political crisis of the apartheid state, would remain.

At the end of the 1980s, schooling is still segregated and unequal, the struggle continues in and around schools, repression remains and it is clear that educational reform appears to be a lost cause.

1.4 The effects of the conditions of black schooling on classroom practice

Given shortages of textbooks and stationery, reference books and teaching aids, the teacher has little option but to lecture, the students little option but to listen.

Students are supposed to speak only when the teacher invites or requires them to, and then one at a time and to the teacher only.⁵ Students - like teachers - seem to accept authoritarian transmission teaching and student passivity as the norm. It is after all, the pattern they have been

schooled in. The perception that examinations reward the cramming and reproduction of such teacher-imparted knowledge serves to reinforce the pattern.

A note on 'awareness programmes'

It is ironic that despite the long and continuing history of political resistance in and around black schools, they remain strongholds of authoritarian teaching. From 1976 to the present, alternative education programmes, often called 'awareness programmes', have been an important part of student resistance. A student pamphlet at an inter-school rally outlined the aims of awareness programmes as follows:

Down with the oppressive system of propaganda and gutter education! We demand a single non-racial education system in a democratic South Africa. SRCs are organising awareness programmes so that every student can learn the history of the struggle and freedom songs and be conscientised. The main thing in awareness programmes is to be democratic - it is time to govern ourselves (unsigned pamphlet, August 1985).

In my observation (see 2.4 and 3.6.3), both creativity and critical insight have gone into the organisation of awareness programmes by students, and have been generated during these programmes. But after times of extensive political activism in schools, examination pressure tends to reassert itself, there is a return to old classroom practices and any materials which are not listed in the syllabus may be rejected by students.

1.4.1 In the ESL classroom

The pattern of classroom communication described above is common in English classes. What passes for class discussion is often a discussion between the teacher and a small minority in the class who respond most readily. It is common for periods set aside for oral work to be used exclusively for prepared speeches delivered to the teacher in front of the class for 'oral marks', an ordeal which does little to encourage real communication. As a result, students may be surprised or shocked if they are expected to talk more informally in English classes and may resist, passively or actively. In school after school, class after class, teachers and student teachers report that group discussion appears to be the exception not the rule. It is important to spell out what this absence of group work means in a typical class period, at most thirty-five minutes, in a typical classroom with at least forty students. Even if the teacher asks each student a question in turn, students would on average speak for less than a minute and spend half an hour listening to the teacher's questions or to the responses of their peers to those questions. Bizarre though this scenario might seem, it shows the limits on student participation and communication in English if no use is made of group work. That is the reason for the emphasis in this research on group work.

1.4.1.1. In the Cape Town context

DET and DEC schools are discussed separately in this section because of the difference in the linguistic background of students. However, some integrating of these separate contexts has already taken place where Xhosa mother tongue speakers attend DEC schools.⁶

English in DET schools

The 1976 uprising in Soweto was triggered by the DET's attempts to make Afrikaans the medium of instruction for some high-school subjects. In general the call from African teachers, parents and students has been for English as the medium of instruction, to be phased in gradually during primary school.

In DET high schools students are taught through the medium of English and study three languages as subjects to Matric level: an African First Language (in Cape Town, usually Xhosa), English Second Language, and Afrikaans. There is no systematic research on these students' fluency in English but the general experience of teachers working in these schools is that students are not fluent in English.

In African townships in the Cape, where Xhosa is the common language, there is no need for English as a lingua franca or linking language, by contrast with Soweto where some of the many languages spoken are not mutually intelligible and

English is often used (source: interviews with G and S). This lack of practice in English out of school may mean that English is virtually a foreign language for many Cape Town students in DET schools. In practice this can mean, as two experienced DET teachers said when interviewed,⁷ that even in the final years of high school or at training college, many students have difficulty in speaking English at all.

English in DEC schools

Language medium in DEC schools is in practice, although not in law, a matter of parental choice. Possible reasons for the choice of medium, hinted at below, are discussed in 2.3 which explores the complexity and ambivalence of attitudes to English in the speech community.

In DEC schools in Cape Town, Afrikaans is the medium of instruction for most students, who study Afrikaans First Language and English Second Language. However, those schools which are regarded as middle class and elite and have the best academic reputation, are English medium or largely so, and the trend in those schools is towards English as the sole medium, and thus towards English First Language classes only. It should be stressed that the distinction between English First and English Second Language classes in DEC schools in Cape Town is often artificial and it is quite common to find students in an ESL class who are fully bilingual in English and Afrikaans, or

more fluent in English; and mother-tongue Afrikaans-speakers or Xhosa-speakers in English First Language classes. Adding to the linguistic complexity is the fact that many students in DEC schools speak a non-standard dialect of English, which is sometimes not recognised as such by teachers but disparaged as English which is 'full of mistakes', or 'gutter language'. (These attitudes are commonly attested to by student teachers who have come through DEC schools.)

Attitudes to English among black students

An understanding of the socio-political context of the learners needs to be complemented by an understanding of their sociolinguistic context before an appropriate methodology for ESL can be developed. The issue is discussed more fully in 2.3 and 2.4.

Command of English is generally perceived by black students as vital for academic and economic success: it is seen as the language of tertiary studies and high status jobs. It is valued as an international language, and as the language of the anti-apartheid press and political protest. There is also some ambivalence about the social and political role of English. Thus for example, the use of English (or of a high prestige variety of English) can be seen as a marker of status or stigmatised as snobbery. Heugh (1985) and Alexander (1989) argue that English as a linking

language is essential for national unity in a country divided by language.⁸ Ndebele (1987) questions whether English and in particular standard English should be accorded this status. He argues for the acceptance of black standard English in South Africa. It is not clear to what extent these views would be endorsed by black students at the moment, nor how they might lead opinion in future. For the present, although students may regard it as useful to be able to communicate in English and would like to be able to do so, that does not mean they are willing or eager to speak English in English classes. Previous bad experiences in English classes may have discouraged them, or they may be daunted by the difficulties, or there may be social or political pressures against using English.

1.5 Scope for student participation in the ESL classroom

In the syllabi, teachers are explicitly urged to provide supplementary material on issues of interest to students. For instance, the DEC requires extended thematic work (which many of the textbooks currently available in schools do not offer). The ESL syllabi⁹ offer scope and support for methods which encourage students to participate actively in class, and for the use of non-textbook materials. The ESL syllabi emphasise the communicative use of English, stressing oral work, with reading next in importance; written work should be correlated with and should arise from oral work, and grammar should not be treated as an

independent entity but should arise out of the living language as encountered in reading and in the oral and written use of language. In line with this, the matriculation examination now aims to test communicative skills rather than rote learning (Southey 1988).

In my view, if teachers want to change authoritarian classroom patterns in the conditions described, they need materials which will interest students and which explicitly build in and depend on group discussion and/or drama within a big class. That is, materials which can be used to encourage participatory and interactive learning - and critical thinking - in present conditions. They also need a supportive group of colleagues with whom to discuss and adapt materials and strategies which others have developed, and perhaps to develop their own. This view is based on teaching experience and work with teachers, in conditions like those described. (See 2.4.)

1.6 Conclusion

Abolishing institutionalised racism and equalising spending are prerequisites for solving the education crisis, but of themselves would not necessarily transform authoritarian classroom practice. Nor will new materials necessarily change classroom practice.

Democratic classroom practice involves students in learning to think for themselves about their own experience and 'the world; learning to speak for themselves; learning to work constructively together and through reflection on that experience coming to understand democratic participation. It will take a long time to democratise the classroom practices in which teachers and students have been schooled. I argue that it is possible to begin the process of transforming classroom practice within the present system, and that doing so is important for the development of a future system.

The principles which should underlie the development of new and more appropriate materials and practices and some of the forms they might take are the subject of this dissertation.

Chapter 2

THEORETICAL CONTEXT FOR RESEARCH INTO SCRIPT-WRITING

This chapter uses the theory of liberatory education which was developed by Paulo Freire in his work with adult literacy groups in Brazil as the framework for a response to the classroom situation which was described in Chapter 1. I see Freire's work as offering 'a series of theoretical signposts that need to be decoded and critically appropriated within the specific contexts in which they might be useful' (Giroux 1984: xviii).

The chapter begins with a discussion of Freire's theory and then applies some of his central ideas to specific contexts: high school teaching, ESL teaching, and finally ESL teaching in black high schools in South Africa.

The section on liberatory education in schools (2.2) draws on the work of a number of educators in the tradition of child-centred progressive education. The section on ESL teaching (2.3) draws on approaches from communicative and interactive language teaching, educational drama and sociolinguistics. The autobiographical section (2.4) reflects on my experience of teaching and materials writing in the light of the theory discussed in the previous sections, and explores approaches to liberatory ESL teaching within the classroom constraints described in Chapter 1. The final section, 2.5, introduces the research project which was the

outcome of that reflection. The project centres on script-writing as a means for liberatory education within the constraints of the present system.

A note on terms and sources

Freire first put forward his theory of liberatory education in Cultural Action for Freedom (1972), Education for Critical Consciousness (1977), and Pedagogy of the Oppressed, (1970b), his best known book. More recent books, particularly Pedagogy in Process (1978) and A Pedagogy for Liberation, with Ira Shor (Shor and Freire, 1987), explore theoretical issues but also practical implications and problems. The account of Freire's pedagogy which follows draws extensively on Literacy in 30 Hours: Paulo Freire's Process in Northeastern Brazil (Brown 1987), which was first published in 1974; and on his recent dialogue with Shor.

In Freire's work, the terms 'liberating education', 'education for liberation' and 'liberatory education' seem to be used interchangeably with 'critical', 'democratic', 'problem-posing', 'dialogic' or 'transformative' pedagogy or teaching (see for example Shor & Freire 1987: 1-15). I will use the term 'liberatory education'. The scope of the term will emerge in the sections that follow.

2.1 Liberatory education in adult literacy groups: Freire's pedagogy

For Freire, education is politics and the fundamental question for the teacher is:

What kind of politics am I doing in the classroom? That is, in favour of whom am I being a teacher?....How to be consistent in my teaching practice with my political choice? I cannot proclaim my liberating dream and in the next day be authoritarian in my relationship with the students (Shor & Freire 1987: preface).

His pedagogy is based on the premise that the oppressed have been conditioned to accept their situation as natural. They 'have the oppressor' dwelling within 'their consciousness' (Memmi 1965, Fanon 1967) and therefore it is necessary for the oppressor to be 'distanced and objectified' (Mackie 1980: 109). Freire believes that when learners are confronted with problems arising from their situation, they can become critically conscious of their situation, and that this releases great energy for learning to read, which should itself 'be a process of analyzing reality' (Brown 1987: 216).

Central concepts in Freire's work are 'culture of silence', 'teachers as learners', 'generative themes', 'codes', 'dialogue', 'critical thinking' and 'conscientization'.

The 'culture of silence' is the passive, voiceless condition of the oppressed. The first stage in Freire's pedagogy is research into this culture:

In order to prepare for teaching reading in any specific community, Freire's team visited the community to investigate its culture. They explained why they had come and solicited help from volunteers in the community, whom they called co-investigators. Together they examined all the familiar activities of the community, crosschecking their perceptions and analyzing the significant words used by the community (Brown 1987: 225).

Freire has given a detailed description of the lengthy process of collective research for the national literacy campaign in Guinea Bissau in Pedagogy in Process (1978), but acknowledges that the research process may need to be condensed and adapted.¹

'Generative' words or themes are those which are central to people's understanding of their situation:

Freire and his colleagues observed, both in Brazil and in Chile, that no more than seventeen words are necessary for teaching adults to read and write syllabic, phonetic languages such as Portuguese and Spanish. They called these words 'generative', in the double sense that the words could generate among non-literates impassioned discussion of the social and political realities of their lives (in Freire's words, they could engage the learners in 'problematizing their existential situations'), and by breaking the seventeen words into syllables and rearranging the syllables non-literates could generate other words and transcribe their own words (Brown 1987: 225-6).

'Codes' are concrete ways of presenting 'generative' words or themes to provoke discussion in the group. Examples are posters, slides or film-strips depicting those aspects of the local situation described by each of the generative words (Brown 1987: 229). However, the term 'code' may be problematic in English. Its everyday meaning suggests mystification whereas Freire's aim is to demystify knowledge, and in the language teaching context there is the

risk of confusion with linguistic codes. Wallerstein (1987) prefers 'problem-posing', a term also used by Freire, and Barndt (n.d.) refers to 'tools and themes for discussion'.

The coordinator, as co-learner with other participants in the learning group, facilitates dialogue based on 'codes', in which the participants articulate their own experience and move on to critical questioning of the status quo. Through this process of critical thinking the oppressed become aware of the social, political and economic causes of their oppression. Conscientization is their empowerment through critical consciousness to take collective action to change their lives.²

The enduring interest among educators in Freire's ideas may be attributed to the centrality of hope in his work and the sense that education can achieve a political purpose: hope in the midst of the siege, hope for a better political future.

2.2 Relevance of Freire's work for the classroom: some broad issues and discussion of practice

2.2.1 Problems in Freire's work

Three problems with Freire's pedagogy which have a direct bearing on liberatory teaching in schools are raised here.

1. The role of the teacher as facilitator and coordinator of a learning process, not depositor of information, is central in liberatory education, but in my view Freire's account of group process and the coordinator's role in it is an idealisation which glosses over problems. In dialogue with Shor, he states:

I [as coordinator] have to be radically democratic and responsible and directive. Not directive of the students, but directive of the process in which the students are with me (Shor & Freire 1987: 46).

What is the right balance between 'democratic' and 'directive' and how is it to be achieved? This is a central issue in research relating to liberatory classroom teaching. (See also the debate about the 'democratic' and 'directive' role of the coordinator in script-writing workshops in Chapter 4.)

Studies of Freirian learning groups point to a number of related problems. Steurman (1984), who worked in and observed Freirian groups in South America, reports that participants were 'still relating to the coordinators as their teachers, that is, not coming out with their own ideas but repeating the same political slogans as the coordinators themselves favoured'. She quotes a coordinator who had worked with Freire:

The discussions in class were thoroughly prepared by us in advance. Thus we already knew more or less what we were going to discuss in class, no matter what the students wanted (1984: 15).

As Torres points out, Freire himself acknowledged that the literacy campaign in Guinea Bissau was effective only with highly politicised urban cadres and not with the more rural and less politicised people it was intended to reach (1983: 90). Presumably because the co-investigators in the research team were themselves highly politicised, the generative themes chosen were appropriate to those already politicised through the liberation struggle, but alienating for others, and thus ineffective for literacy learning or for conscientization.

2. Freire's work has all been done from a strong institutional power base and he does not explicitly address the problems of liberatory education in a context of political repression. In Brazil, Chile and later Guinea Bissau he was director of literacy campaigns with the support of the governments in power at the time (Youngman 1986). Thus when literacy groups were set up in Brazil in the early 1960s:

Freire's requirements of mayors and governors were: no partisan interference, technical independence, and acknowledgement that the education provided would cause an internal and external liberation of the people (Brown 1987: 229).

Government sanction for learners to analyse their oppression and discuss strategies for collective action to end that oppression is out of the question in countries where a pedagogy of the oppressed is arguably most needed. South Africa, where Freire's major works

are on the list of banned books, is a case in point.

This research focuses on liberatory education in state schools under the control of Education Departments which are an integral part of the apartheid system (see 1.1), where teachers and students work under political surveillance.

For a critique of Freire's work as utopian and lacking in political analysis, see for example Mackie (1980), Youngman (1986) and, for a South African perspective, Prinsloo (1987)³

3. How does critical thinking lead to political action?

In Freire's definition of conscientization, it seems that critical thinking inevitably leads to political action but he has pointed out the problem with this:

Liberating education can change our understanding of reality. But this is not the same thing as changing reality itself. No. Only political action in society can make social transformation, not critical study in the classroom. The structures of society, like the capitalist mode of production, have to be changed for society to be transformed (Shor & Freire 1987: 175).

La Belle's analysis of twenty years of small but widespread Freirian education programmes in South America bears this out. He concludes that they had little value beyond 'a positive impact on the ability of peasants to articulate opinions on repression, corruption, dependency and the like but no sense of strategies for change or contestation', and that 'consciousness-raising has difficulty influencing

reality in the absence of social organisation and political organisation' (1987: 205-6).

Although conscientization is a central concept in Freire's work, it will be omitted from the discussion on liberatory teaching in schools, on the grounds that while the teaching of critical thinking is within the scope of schooling, political change is not.

2.2.2 A note on schools as a context for liberatory education:

'What small power can we use...?'

My own view may be summed up in Kohl's words:

I don't believe that a new social order can be built through the schools. I do believe that schools will be an essential part of a new order that is built through the cooperative effort of all of us: teachers, miners, factory-workers, professionals... Thus I find that the crucial question should not be, 'Do the schools have the power to change society?' so much as 'What small power can we use in working with others to change society?' (Giroux 1983: 234).⁴

There are obviously far more constraints on liberatory education in the school system⁵ than in the non-formal adult education with which Freire is concerned. Where coordinators of these Freirian groups were free to develop learning materials to suit the needs of learners, teachers are limited by the syllabus, particularly in high schools. However, some subjects offer scope for working in a problem-centred way in schools. In my view, the ESL syllabi in DET and DEC schools offer some spaces for liberatory education. It

may also be argued that whatever the constraints on selection of content, liberatory education is possible as long as the classroom process is liberatory. (See for example, discussion of critical linguistics, 2.3.3.)

2.2.3 Liberatory education: the classroom practice of teachers

The empirical experience of many teachers endorses the importance of dialogue, interactive learning, and content which has direct relevance to central issues in students' lives, in enabling students to develop critical thinking and other skills. (See also 2.4 for description of my teaching experience in this regard.)

What a liberatory learning process may mean in schools is illustrated by the classroom 'ethnographies' of teachers such as Ashton-Warner (1963)⁶ in a small country school in New Zealand, and Dennison (1969) and Kohl (1970, 1972) who were concerned with 'open classrooms' in deprived inner city schools.⁷ A number of the teachers whose work is discussed here have adapted and developed Freire's ideas in school or college classrooms or post-literacy classes for adults for a range of teaching subjects, for example, Shor (1980) and Wallerstein (1983, 1987)⁸.

One of the strengths of 'ethnographic' writing by teachers is the emphasis on relationships in the classroom, a reminder that whatever else they may be about, liberatory teaching

and learning are about personality, relationships, trust and humour, which elude definition and measurement.

Freire's categories used as 'signposts' in the discussion of liberatory classroom teaching which follows, are: culture of silence; teachers as learners; encoding generative themes; facilitating critical thinking.

A culture of silence in the classroom

The alienation of students from learning and from the culture of the school may take a number of forms. It may take the form of silence in the classroom, particularly if the language (or dialect) of the classroom is not the students' own, as is often the case in the ESL classroom in South Africa. (2.4 explores sociolinguistic and other causes for this silence and ways of breaking through it.) It may take noisier, more assertive or aggressive forms. Willis' ethnographic study (1977) describes the 'culture of resistance' to the dominant culture of the school among working class boys. Shor & Freire (1987) describe the aggressive rejection of silence as 'the culture of sabotage':

They know how to sabotage the curriculum but they aren't able to change education in favor of their constructive freedom (125).

Teachers as learners

Kohl wryly describes the dullness of his students during his

initial teacher monologues, and the liveliness of their free talk and their thinking once he unlearned teacher talk and learned to listen (1972). This willingness and ability to listen to students has a similar function to the listening that Wallerstein describes as the first phase of her 'problem-posing methodology':

There are many ways to discover students' generative themes. We all listen to our students in class or during breaks. But which issues are important....?How do we listen for students' hidden voices? In problem-posing, unlike other competency-based approaches, the 'needs assessment' is not completed before the beginning of class....Start...with a learner's stance, listening for content areas which have high emotional impact... (Wallerstein 1987: 35).

Shor's position is very similar: 'I can only learn my students' idiom, consciousness, key themes, and real cognitive skills if they let me, if I create a classroom discourse where they open up'. He believes that the first step is for the teacher to restrain his or her 'didactic voice' because 'the verbal density of an overtrained intellectual can easily silence the verbal expression of undertrained students, especially working-class ones' (Shor & Freire 1987: 145).

Both Wallerstein and Shor address the problem of the teacher as an outsider 'researching' the reality of the students and explore ways of involving students as partners, not as objects of study. In my case, students responded to the evident need to educate me about their linguistic repertoire and its social significance, and aspects of their experience of township life, as well as the more universal range of

teenage concerns. Wallerstein (1987: 36) explores participatory research strategies for 'listening outside class' which involve students in a conscious team effort of observation, interviews and document analysis in their workplaces and communities to find appropriate 'codes'. Shor discusses 'grounded research' by students into student culture (Shor & Freire 1987: 180).

Generative themes and codes

Once generative themes have been established - through the teacher's careful listening and/or conscious joint research involving teacher and learners - they have to be codified. Codes used by the teachers under discussion included a chair, a hamburger, readings on Utopia and a lecture (Shor 1980); extracts from conversation (Wallerstein 1987) and song lyrics (Kohl 1984).

Some of the risks attached to choosing the themes and codes with the most emotional impact, as Wallerstein does, were discussed in 2.4. The need to distance certain themes is particularly acute for schools within the repressive South African schooling system.

Facilitating critical thinking

A problematic area of Freire's pedagogy (see 2.2.1) is how to direct the learning process without directing students. The

emphasis on the teacher as learner should not obscure the fact that the teacher has greater knowledge, experience and skills in many areas, and bears the responsibility for planning and structuring the work of the class - with the ultimate aim of sharing control. It requires careful planning and structuring to encourage democratic participation, particularly in big classes. The apparent contradiction, more structuring and coordination by the teacher for the sake of greater participation by students, became an issue in my research during workshops with student teachers (see Chapter 4).

Wallerstein (1987: 38) points out that 'although codes present open-ended situations, critical thinking does not occur spontaneously'. She uses specific kinds of questioning to move the discussion from the concrete (identifying the code, sharing experiences) to the analytic level. Shor's (1980: 162-180) extended conceptual paradigm (based on a hamburger) for systematically developing the capacity for abstract thought at first year college level, works on the same principle as Wallerstein's questioning strategy. Shor's work also offers insights into how critical thinking can lead on to collective action within a school or college (1980:163).

Kohl's (1984: 113-114) description of classroom work based on the Pink Floyd song, 'Another Brick in the Wall', is a good illustration of how a teacher can facilitate critical

thinking: being 'directive of the process' without being 'directive of the student'. (See Appendix 10 for the full description.) The pop song - which came from the students - encoded several generative themes which emerged in the course of discussion. The students moved from identifying with the song 'on a gut level' without knowing why, to critical questioning: from specific personal experience to the concepts involved (for example, the structure and use of humiliation in controlling thought). Kohl intervened to pose questions which interested students and got them thinking and responded to their questions with more questions. He paced the discussion, providing information when necessary and encouraging or provoking students to think for themselves.⁹

Afterword

Little seems to have been written on liberatory education in the context of big groups. The situation of a teacher with five or six crowded classes, and a potentially alienating syllabus to cover, is very different from that of literacy teachers developing codes for small groups of adult learners, or those working with small numbers of students with some freedom to construct a curriculum. The emphasis in my research is on developing methods and materials for teaching large numbers of students under the constraints of the present repressive system. It is also concerned with reaching large numbers of students, through materials for use beyond classes the writer may teach.

2.3 ESL teaching in high schools as an aspect of liberatory education

In my view, liberatory process is possible no matter what material is prescribed for the classroom, and conversely without liberatory process no content can be liberatory. For example using material on generative themes in a dogmatic or authoritarian way may silence students and turn them against what is called liberatory education. This section is therefore concerned with classroom process, not with teaching materials.

There is a wide range of different and sometimes contradictory approaches in ESL teaching.¹⁰ The approaches which I will discuss in this section are those I consider useful for the development of communicative skills and also for the development of critical thinking and cooperative work.

This discussion of ESL teaching is limited to high school students who have already spent between seven and twelve years learning English as a school subject. The students in DET and DEC schools have different exposure to English in school. DET schools are English-medium whereas the medium of instruction for ESL students in DEC schools is Afrikaans (see 1.3.1).

2.3.1 Communicative and interactive language teaching

Although the communicative language teaching approach ignores the political context and political implications of what happens in the classroom, it has a place in liberatory education. The goal of communicative language teaching is what Hymes (1972) calls 'communicative competence'. This involves linguistic knowledge and the ability to use language appropriately in a context in which it is evaluated (Hymes 1972: 281). Finocchiaro and Brumfit (1983) describe communicative language teaching in these terms:

Language learning is learning to communicate... Students are expected to interact with other people, either in the flesh, through pair and group work, or in their writings... Intrinsic motivation will spring from an interest in what is being communicated by the language....(91).

Thus, the approach relates to the learner as a whole person within a social context, is interactive and control-sharing, and aims to provide opportunity for language practice which is relevant to the needs and levels of learners and contextualised, authentic and natural (Brumfit 1984 and Breen & Candlin 1980). Rivers argues that:

Students achieve facility in using a language when their attention is focused on conveying and receiving authentic messages (that is, messages that contain information of interest to speaker and listener in a situation of importance to both) (1987: 4) ...so that the interaction becomes natural and desirable, and words slip out, or pour out to accompany it (1987: xiv).

Breen and Candlin (1980) also emphasise the cooperative rather than individualistic approach to learning. The

analysis of the roles of the teacher and learners in communicative language teaching which is given by Richards and Rodgers (1986) helps to concretise Freire's analysis of these roles. The teacher's role is primarily 'to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts'. The teacher's secondary roles include those of researcher and learner, needs analyst, coordinator and group process organiser of resources, and resource (Richards & Rodgers: 77-80).¹¹

Thus, communicative language teaching may be described in terms which accord well with liberatory education. It seeks to provide both 'accuracy activities' for the acquisition of particular grammatical or syntactic structures as well as 'fluency activities' to develop fluency of communication in English (Brumfit 1984). While acknowledging the importance of both kinds of activity and without seeking to make an absolute distinction between them, this research is concerned with 'fluency activities' and with meanings to be conveyed rather than with 'accuracy activities' and linguistic structures.

2.3.2 Classroom Strategies for communicative and interactive learning

The strategies for encouraging interaction and communication in the classroom which proved most valuable in my own

teaching are: small groups working simultaneously within a big class; drama; and according recognition and value to the non-standard dialect in the classroom.

Small group work in the classroom

Brumfit (1984) makes the obvious point that the use of group work massively increases the likelihood, in large classes, of students both producing and receiving language.

Ironically a common criticism of group work expressed by teachers is that the discussion will be dominated by a minority while the majority remain silent. However, when the class is divided into small discussion groups the likelihood is that the total number participating will be greater.

The point was made earlier that some crucial issues of control and directiveness within groups are glossed over by Freire. Kramsch (1987) addresses some of these in her valuable work on interactive discourse in small and large groups. She explores ways of helping learners to develop a range of skills for democratic participation which she describes, in Illich's terms, as moving away from 'institutional productivity' to 'productive conviviality'.¹²

Issues that arose in my own work relating to control and directiveness in the coordination of democratic participation in big classes and in workshop groups are explored in 2.4 and in Chapter 5.

Educational Drama

The importance of drama for communicative and interactive language teaching and for liberatory classroom practice generally is discussed by Jacklin (1985: 59-81). She highlights the potential of educational drama for democratising interaction patterns and power relations within the classroom, and encouraging reflection on social structures 'in a way which sees them as controllable and changeable, rather than "found" and inevitable' (1985: vii).

Bolton (1979, 1984) and Heathcote (1972) discuss the uses of drama in challenging habits of perception and behaviour in the classroom. The normal constraints and power relations (of the classroom, or the wider society) do not apply and the conventional, fixed roles (for example, teacher-expert and submissive student) can be renegotiated, again and again. Drama can thus help to democratise classroom practice.

Breen & Candlin (1980), Brumfit (1984), point to the importance of using English in a range of natural contexts. Through drama, the real world can be brought into the classroom and the range of attitudes, points of view and purposes expressed can be increased. In the process the range of language registers and function in the classroom is extended. Drama is also an appropriate mode of integrating, understanding, using and questioning knowledge which students already have.

Jacklin's account (1986: appendices) of the uses of drama in crowded classes in rural black schools is of particular relevance to the present research. The uses of role play and other forms of classroom drama in my own teaching are discussed in 2.4.

2.3.3 Sociolinguistics and critical linguistics: insights and strategies for the classroom

Sociolinguistics is an important tool in understanding ESL teaching in its political context and the barriers to students' expressing themselves in English in ESL classes.

In 1.3 the situation was outlined where, through years of transmission teaching, students are socialised into a passivity in which their ideas and interests are not considered. The teacher's role is that of the expert, while the learner responds but does not initiate interaction and learns to offer only knowledge which fits within the teacher's frame of reference. This passivity - and silence - may be aggravated in the ESL class by factors that sociolinguistic analysis would help to identify (Trudgill 1975; Heath 1983).

A crucial insight is that complex attitudes cluster around students' perception of and response to the kind(s) of English spoken by the teacher and each other, and the

teacher's perception of and response to the kind(s) of English spoken by the students (Labov 1972, Trudgill 1975). Sociolinguists make it clear from another point of view that the teaching of English is not neutral, apolitical, value-free. McCormick's Cape Town research (1983a, 1983b, 1989), and the research done by sociolinguists abroad (Elias-Olivares 1980, Saville-Troike 1982), was useful in indicating ways of addressing the following questions:

- a) What might English mean to these learners, both symbolically and pragmatically?
- b) Why are they in ESL classes?
- c) What is the nature of their out-of-school contact with mother-tongue speakers of English?
- d) What are the fundamental power relationships obtaining between mother-tongue speakers of English and the learner's speech community?
- e) What effect might the relationships identified in c) and d) have on learners' willingness to use, and competence in using, English?
- f) Would acquiring competence in writing and/or speaking English be likely to threaten/challenge/alter the learner's relationships with his/her family, peers, speech community?
- h) Are there significant English dialect differences which must be taken into account in defining the context?

The framework of critical linguistics (see Janks 1988)

provides practical ways of addressing in the classroom issues revealed by sociolinguistic analysis of the learners in their context. It also suggests ways of using biased, reactionary, alienating materials (for example, from textbooks or the media) to teach critical thinking.

Janks' analysis (1988: abstract) is intended to be a basis for the development of:

materials that will increase students' consciousness of the way language encodes the relations of domination and subordination in society, thereby maintaining and reproducing them. The aim is...to empower high school students to recognise the ways in which discourse is positioned and to resist it, should they wish to do.

The process she advocates offers analytical tools and skills for coping with a high level of abstraction and jargon which tends to obscure the truth, silences questions and criticism, prevents participation in discussion and entrenches the powerful.

2.4 Work experience and its contribution to developing a theory for ESL classroom practice

This section traces the development of my ideas on liberatory education in various teaching situations, through a process of trial, error and reflection.

My work experience has been as a high school ESL teacher and as a writer of ESL teaching materials. I began teaching in 1967 in an illegal night school for black adults in Johannesburg.¹³ Since then I have taught in two other

night schools, and in three high schools: a black mission school in Natal; a comprehensive in London; and a DEC school in Cape Town. I have also written teaching materials for adult schooling for the South African Committee for Higher Education (SACHED), and most recently, have worked on materials for high schools, while based at the School of Education at UCT.

2.4.1 Background

I went into teaching with no teacher training, but with a degree in English and History, some experience of coordinating discussion in youth groups and an idealistic credo about education as dialogue which came from a number of sources. In Ethics classes at UCT (see Versfeld 1954, 1960), the Socratic idea of the teacher as gadfly or midwife of the truth was contrasted with the Sophists' offering of ready-made answers, essentially the 'banking' system of education criticised by Freire, Illich and others. The existential writing of Buber (1960, 1961) about being present to others, knowing one's own truth and listening to their truth gave psychological and almost mystical depth to the Socratic notion of dialogue and liberation theology added a political dimension.

I believed - and still believe - that teaching is essentially dialogue which draws on the experience and insights of the students and the teacher, that the teacher's

task is to encourage or provoke students so that they articulate what they already know or think they know and go beyond that to a more complete understanding of the truth. It is thus a cooperative process to develop individual insight and critical thinking. Critical thinking means being able to think for oneself, to see through propaganda and spurious reasoning, to express plain sense in plain language, and to realise when the emperor has no clothes: here my journalist father and Orwell were a strong influence.

I was confident of learning with and from the people I encountered how to put dialogue into practice in the classroom. The following account shows the extent to which this happened and indicates some of the doubts and problems experienced along the way.

2.4.2 Teaching in a black high school in Natal (1968-1970)

My first post was at Inanda Seminary in Natal where I taught English First Language to Zulu-speaking students. This needs to be seen in its political context. Inanda was one of a few black high schools, mainly old established church boarding schools in rural areas, which had escaped the takeover by the Bantu Education Department (BED) in the 1950s (but were still subject to inspection by the despised BED). Compared with 'white' schools Inanda was shabby, poor and ill-equipped but compared with most black schools it was

extremely privileged, thanks to a century of church funding. Black private schools wrote the same matriculation examinations as mother-tongue English speakers in elite 'white' private schools and produced a large proportion of the small number of university entrance passes obtained by African students at that time. A high standard of English was obviously crucial to academic success. The 'English Rule' at Inanda required students to speak English among themselves all the time except at weekends and although they complained about the rule, they also boasted that it was keeping up a high standard of English to defeat the aims of 'Bantu Education'.

Passing the entrance examination and interview for Inanda required a fairly good command of English. The situation lent itself to a communicative and interactive approach and it was easy to structure 'fluency activities' to involve everyone. (The structuring of 'accuracy activities' was more problematic, but that is outside the scope of this work.)

Small group discussion with report-backs to the class worked well as a method to involve everyone, and allowed me to learn about students' interests as well as their linguistic competence and problems. During my first year at Inanda, role play became an important aspect of group discussion. The English First Language syllabus included a Shakespeare play, a Victorian novel and poetry in the Great Tradition,

which students found obscure and lifeless if they read in silence. Reading aloud in role soon developed into discussion in role. For example, after reading an Act in Romeo and Juliet, the class divided into groups of Montagu elders, Capulet elders, the young lovers and sympathetic friends, to discuss each other and the rights and wrongs of the situation. This was a preparation for a general class discussion in role. Carefully structured role play, leading on to written work, was crucial to students' understanding of and ability to explain conflict, characterisation, attitudes, tone and imagery in the literature.

I had no previous experience of educational drama and no theory to draw on at the time. Years later I learned that this kind of role play which involves assuming an attitude rather than acting out the behaviour of the character to an audience is a key aspect of what Heathcote (1971, 1972) and Bolton (1984) call drama for understanding: 'There is still identification but a reflective critical dimension is never quite absent' (Jacklin 1985: 60).

Like Kohl, 'As a beginning teacher, I couldn't see the school year as a whole. Each day was a unit, each week a totality' (1984:112). But the informal research and needs analysis of that first year gave rise to an experiment in curriculum development in the following two years: a course to bridge the gap between Bantu Education Junior Certificate (Standard 8) and university entrance matriculation.

At the beginning of Standard 9 there was always a large intake of new students from country schools who had been less exposed to English than Inanda students. A colleague¹⁴ and I planned a course for the first term of Standard 9 based on two extra books, Paton's Cry the Beloved Country (1948) and Orwell's Animal Farm (1972), which explored themes students would identify with, in quite simple language. The course offered evidence of the usefulness of content that really matters to students in building confidence and skills. Cry the Beloved Country sparked off critical discussion of city and country values and of political and other concerns - such as the causes of crime in apartheid - which overrode the differences between township and country students in the class. The idea was to start with the familiar, more immediate, more concrete, and move on to the more abstract: to critical, analytical thinking about the socio-political and economic factors at work. Animal Farm provoked discussion of oppression, resistance, propaganda and censorship, and a deeper analysis of the South African situation. By the end of the term there was a marked improvement in students' willingness and ability to speak, read and write in English. The improvement showed in fluency, in arguing skills, in evidence of the ability to abstract. Students for whom it was a new experience worked together constructively in small groups, took part in critical discussion in the class as a whole and on occasion effectively challenged the teacher's

point of view.

During the work on Animal Farm I was alarmed when an inspector arrived unexpectedly one break-time and invited himself to my next lesson. But students had noticed the official car and by the time the inspector and I reached the classroom, the walls had been stripped of posters relating to Animal Farm and the students had their language textbooks on their desks. The next day the posters were back, with a new one protesting against thought control under Bantu Education.

The crucial point here is that students saw the school - and teachers - as being on their side against Bantu Education and were willing to work hard at what they called 'real education', education which required them to think for themselves and prepared them for further study.

2.4.3 Teaching in a London Comprehensive (1971-2)

At the working-class London comprehensive where I taught next, there was so much active or passive resistance to teachers that it was difficult to have any discussion at all. It was a shock to find that many of the older students saw no point in being at school, left as soon as they could and had no expectations beyond manual work or the dole.¹⁵

This forced me to think of schooling in terms of social

class: as 'very much part of the production and reproduction of the structure' of the capitalist system (Bowles & Gintis 1976: 248). In South Africa, race had been so much in the foreground as a category that class divisions had been almost invisible to me, but now I saw Inanda in class terms and concluded that despite its tradition of political awareness and community service, and despite the critical thinking students had shown themselves capable of, there were clear indications that their schooling was above all the key to individual upward mobility and access to the black middle class.

There were indications in London that students would have responded positively to problem-posing education. For example, when I read extracts from novels which explored personal and social conflict in the lives of young working-class people whom they could identify with, even the rowdiest classes listened intently. One example, used in a class of 15-year olds, was the story of a Borstal boy, a champion runner who decides not to win his big race and ingratiate himself with the prison governor and high society guests (Sillitoe's The Loneliness of the Long Distance Runner, 1959).¹⁶ The unusual silence, followed by enthusiastic comments, was a sign that these readings 'encoded generative themes' from their lives, but I failed to take the process any further, into dialogue and critical thinking. Trapped in the role of disciplinarian, I serialised the stories, treasured the peace and felt guilty.

Going back to South Africa in 1973, I had mixed feelings about teaching. Reading Pedagogy of the Oppressed (1970) made me very conscious of my failure to be a liberatory teacher in the London school. But the writing of teachers such as Kohl (1970, 1972) and Dennison (1969) gave me hope for ways of working within schools to make the classroom a liberatory space and reminded me of the positive side of my apprenticeship to the craft of teaching at Inanda. At the same time, the arguments of the deschoolers (Illich, Reimer, Goodman) that schooling is elitist and designed to fail or exclude the majority of children (Reimer 1971: 16) tallied with what I knew of black schooling in South Africa. But I knew that deschooling was not an option in the South African context where it would be taken to be - and would be - yet another way of excluding blacks from schooling. I was inclined to think that the only scope for liberatory education was outside the schooling system in adult education which contributed to community development.

2.4.4 Writing English courses for SACHED (1973-79)

I found a job in Johannesburg as a course-writer for SACHED, a non-profit education trust which had been set up in 1959 to develop alternatives to Bantu Education. Writing ESL courses for adult correspondence students (for the Standard 8 and matriculation examinations of the Bantu Education Department) brought with it the syllabus constraints I had

hoped to escape. The attraction was that the courses reached people who would otherwise have been excluded from schooling, and were planned as part of an experimental pilot project for a future schooling system accessible to all.

SACHED workbooks were a departure from the study notes of commercial correspondence colleges which emphasised memorisation. The aim was to cover the syllabus and at the same time to enable students to acquire reading, writing and critical skills so that they could become independent learners outside of Bantu Education schools. Workbooks incorporated a five-stage method for individual study (Murphy 1973) which had critical questioning as the last step. Course-writers also drew on Gagne's 'behavioral objectives' for writing and testing learning materials (Gagne 1965, 1967, 1974). Objectives - in terms of content and skills to be learned, including critical questioning - were stated at the beginning of each lesson and workbook and later tested.

My job was to write workbooks on the ESL literature and language syllabus. Because the literature workbooks had to cover the prescribed books, innovation was restricted to the methods used, for example pair work. There was more scope in the language syllabus which emphasised reading and writing skills and did not prescribe content. It proved possible in the workbooks on comprehension and writing

skills to introduce African literature, debunk some myths about African history and raise environmental issues.¹⁷

I began by writing as if for adult night school students I had known but writing in isolation from students soon proved to be alienating and very difficult. It felt like abandoning dialogue for a programme, craft for mass production. The solution was to write for real students. The other English course-writer¹⁸ and I began team-teaching night school classes at St Antony's Cultural Centre in Boksburg. Classes were big - up to two hundred - and attendance erratic and as it was impossible to cover the syllabus in two hours a week we decided to systematise group work. We prepared printed lessons for students to work through in pairs or small groups and spent class time teaching this method of working together and helping with problems students could not solve themselves with the help of the materials. In the process we learned about students' responses to more student-centred learning. They were disconcerted at first not to be taught, that is, lectured by the teacher, and we invoked the traditional authority of teachers - and on occasion, some jargon about research findings on participatory learning - to impose a more student-centred approach. In a survey at the end of the year, students reported finding the new approach useful because it kept everyone awake after long hours of work and travelling and they were able to use the same method to complete the work at home.¹⁹ Gradually we developed ways of writing the method into the lesson - when

to work alone, when to discuss, when to refer to an answer sheet - and ways of subverting the idea that there is one right answer which must come from the teacher or an answer sheet drawn up by the teacher.

Lessons which had been tried with night school students - in Boksburg in 1974-5 and in Grahamstown in 1976 - or in winter schools for high school students²⁰ were then edited for publication in workbooks. Some workbook material also appeared in the educational sections of newspapers with a large black readership such as Weekend World, in an attempt to reach more people than the formal structures of SACHED could.

My work at SACHED - full-time from 1973-5 and part-time from 1976-9 - may be summed up as an attempt, with others, to make a space for liberatory education within the oppressive system of Bantu Education but outside the schools.

The 1976 uprising against Bantu Education caused widespread interest in alternative education projects. At SACHED in Cape Town I worked with informal study groups on African literature and resistance history for students who had dropped out of school or those who went back to school after 1976 but wanted to counteract Bantu Education after hours. I also helped plan and write alternative education courses

on literature and history for the Weekend World (banned in October 1977).

Alongside the demand for alternative education was the old demand for supplementary materials, workshops, courses on the DET syllabus for high school and adult students.²¹ My work (1977-9) on SACHED bridge courses at matriculation and post-matriculation level was outside the DET syllabus: the content was not prescribed, the focus was on skills including critical thinking, and the aim was to bridge the gap between apartheid schooling in general and study at university level. The principle was the same as for the Standard 9 bridge course at Inanda. By the end of that period I was eager to develop materials and methods for alternative education in an ordinary state school and, if that proved possible, to take this process further in teacher training.

2.4.5 Teaching in a black high school in Cape Town (1980-2)

From 1980 to 1982 I taught in a DEC school in a sub-economic housing estate on the Cape Flats. The school was Bonteheuwel Senior Secondary and the conditions which prevailed were those outlined in Chapter 1 as typical of black schools. The school was overcrowded and poorly equipped and most of my classes were in old 'temporary' prefabricated buildings which had asbestos fibre spilling from the ceilings. Like most working-class DEC schools it

was Afrikaans-medium with a small English stream. I taught Standard 9 and 10 ESL classes.

Students were friendly and cooperative but were obviously used to being passive and silent in English classes while the teacher did the talking. They had expected formal language exercises and formal memorised 'orals', not discussion but they responded well to a communicative and interactive approach, including drama. It became clear that the students were exposed to a great deal of English particularly through the media, had good comprehension of standard English speech, could communicate fluently in a non-standard dialect of English and aimed for the standard dialect in written work. It was some time before I realised that ESL classes were regarded as academically and socially inferior by the English First Language classes, by some teachers and, sometimes, by the ESL students themselves.

Ideas for generative themes came from group discussion and roleplay, informal chatting and lucky hunches. The themes which provoked the most searching discussion were the suppression of working class history; gender relations at home; family conflicts about teenage leisure activities and relationships; gang violence and its relationship to the institutionalised violence of apartheid society; and ambivalence about upward social mobility. The first two themes are explored at length in 3.2.1 and 3.2.2 Problem-posing 'codes' included stories, scenarios for

improvisation, and agony column letters which offered a usefully impersonal format for posing personal problems.²²

Local material proved valuable in its immediacy, but with issues of particular sensitivity, a measure of distancing seemed useful. For example, the theme of gang violence was such a painful reality in the area that the use of local material proved problematic whereas a story set in America allowed students to draw on local knowledge to discuss the causes and cures of teenage gang violence, ostensibly in America. Political censorship and surveillance were further reasons for a measure of distancing and indirectness in the presentation of generative themes. Distancing of touchy issues may be particularly important if the teacher is perceived as an outsider.

Improvised drama proved useful in counteracting the ESL class's sense of inferiority because it freed students to communicate in whatever variety of English (or Afrikaans) was appropriate to the role and the situation. It thus offered scope and legitimate status for students' own dialect and for the display of code-switching skills. Students' ability to use dialect, register and language appropriately showed a grasp of the sociolinguistic complexities discussed in 1.4.1.1. Ironically, drama appeared to legitimate the use of standard English by students in the classroom, which was otherwise likely to be

interpreted by peers as a form of snobbery or an attempt to ingratiate oneself with the teacher.

While most of our classroom drama was improvised, scripts about working-class teenagers in Britain (from the SACHED Resource Centre) were very popular and a surprising number of students proved eager to organise themselves into small groups to rehearse, even in their spare time, and to present scenes in class. This suggested that scripts could be used as a means for training students to organise their own groups and to work together in a sustained way (see discussion on this point in 3.1).

An example of a code which provoked searching discussion on the theme of upward social mobility was this scenario which I devised for improvisation:

You have had the same neighbours for years and always got on well with them. They move from Bonteheuwel to Mitchells Plain and a month later when you visit them for the first time, they speak to you in English. Act the scene.

The clear implication is that the move from Bonteheuwel (the working-class housing estate where the students lived) to Mitchells Plain (where there are middle-class home ownership areas) is accompanied by a change from non-standard Afrikaans to English. Improvisations by two groups displayed different attitudes to this. In the one, the visitors were overawed by the new status of their former neighbours, struggled to respond in English and left feeling

inadequate and envious. In the other, the visitors kept their normal speech, mocked the pretensions (and the grammatical errors) of the ex-neighbours, and challenged their use of language on the grounds that they were distancing themselves from working-class solidarity in the struggle.

1980 provided vivid evidence of the fact that schooling cannot be separated from its wider political context. A new wave of protest began in April and class boycotts swept DET and DEC schools in the Western Cape and across the country. Student Representative Councils (SRCs) took over the organisation of schools in the heady new order of protest rallies, freedom songs and awareness programmes. For many students awareness programmes were an experience of a more democratic kind of education which had much in common with Freire's ideal.

However this experience seemed to have little effect on conservatism among students about what constitutes real teaching and learning. Students have considerable power to socialise teachers into authoritarian practice (see Hull 1985b). When tests and exams loomed, students expressed insecurity with the new approach: 'Discussing isn't learning'; 'This isn't proper teaching'; 'What about the syllabus and the exams?'. This pointed to the danger of taking lack of overt protest to a new approach to be real acceptance and in effect imposing a new approach,

substituting a new authoritarianism for the old. Ironically, the new approach fitted in with the new communicative syllabus (See 1.5) but I had overlooked the need for what Shor justifies as 'transition pedagogy':

some concessions to the old learning habits, to reduce the level of resistance and anxiety. I assign ...just enough bones of the old skeleton to make us all feel at home (Shor & Freire 1987a: 11).

In 1981-2 I used the same approach but developed various strategies to make it more familiar - that is, more formal - and therefore less threatening. I established a weekly routine; formally justified the new approach in terms of syllabus and examination requirements; awarded 'oral marks' for chairing or report-backs of discussion, or group presentations; and systematically linked oral work with written work.

2.4.6 From teaching to research

The account of my work experience contextualises attempts to put into practice my original aims: to get students to think for themselves and to work with others rather than in competition - and ideally to extend critical thinking and cooperative way of working beyond the classroom. Teaching at Bonteheuwel was an opportunity for experimenting with approaches in the ESL classroom in the conditions described in Chapter 1. Experience of educational drama, particularly at Bonteheuwel, convinced me that it could help to change the classroom dynamic and get all students to communicate in

English. I was aware of a common perception among teachers that covering the syllabus leaves no time or scope for drama, or that it is likely to lead to excessive noise and indiscipline unless one is a specially trained drama teacher. To legitimate drama in the eyes of teachers and students, I intended to write scripts, which I thought would be more acceptable than improvisation. I also intended to draw up outlines for lessons which used scripts as a basis for the kinds of work required by the syllabus (oral work, reading, comprehension and language work, other writing). This was the genesis of a research project on script-writing for liberatory ESL teaching in black schools in Cape Town.

2.5 The research: an outline of process and methodology

In July 1982 I resigned from teaching to concentrate on script-writing and began working full-time as a research fellow in the Language Education Unit at UCT. My first contract in the Unit (1982-4) was for the writing and evaluation of materials. When writing in isolation from students proved difficult (as it had at SACHED), I did some teaching in the TESOL Method course at UCT. My teaching included script-writing workshops. The second contract (1985-7) continued the work on materials, and involved much more extensive teaching in the TESOL Method course. Working with student teachers (1983-7) made me reflect on my own teaching experience and at the same time I was reading or re-reading the writers discussed (in 2.1 to 2.3) as

background to the research.

My interest was not so much in the description and explanation of classroom patterns of interaction, as in intervention to change that and make it more liberatory. The research explores ways teachers can use scripted drama to achieve the aims of liberatory education in big classes within the school system, with a syllabus to cover for exam purposes, and under severe political repression.

The research explores ways of collaborating with teachers and students on script-writing.²³ It was a process of dialogue, and of interaction between theory and practice, action and reflection, which is appropriate to the theoretical framework of liberatory education discussed in 2.1 and 2.2. It illustrates ways of attempting to bridge gaps between what is theoretically desirable and what is practical in the present system.

The research fell into two phases, with different emphases. The first phase of the research (covered in Chapter 3) centred on the production of teaching materials planned in the light of needs that had emerged during the informal needs analysis described in 2.4. In Phase 1, the process of script-writing was individual writing (by me) on themes which had proved, in the classroom, to generate critical discussion, or on themes chosen in consultation with practising teachers. I also tried to involve students and

teachers in collaborative script-writing but it was for the most part a consultative rather than collaborative process in that I drew on the ideas and suggestions of students and teachers when drafting scripts and edited the scripts in the light of comments from those who used them. Because it proved so difficult in Phase 1 to involve teachers in the writing of scripts or in giving feedback on the use of scripts in the classroom, in Phase 2 I attempted to find ways around these problems by working with student teachers in the English Method course in the School of Education at UCT. In script-writing workshops small groups of student teachers produced scripts for classroom use and reflected on this collaborative process. Two forms of script-writing thus emerged during the research: 'consultative' writing in Phase 1 and 'collaborative' writing in Phase 2. These are described in detail in Chapters 3 and 4.

The methods used in the broadly dialogical process of research fall into the spectrum of participant observation. Participant observation involves observing and reflecting on the work one is doing in interaction with others, as fully and critically as possible. One's own role must be subjected to critical reflection. In some stages of the research, participation was very central; in some I was more observer than participant. In Chapters 3 and 4 the nature of the participant observation is explored in more detail.

Research of this kind depends cannot take place without networks. My network of contacts came of working in black schools and in alternative education projects. Research partnerships with teachers were arranged through this personal network which usually coincided with a shared - though not necessarily identical - political position. Thus a commitment to a single non-racial schooling system in a democratic South Africa was taken for granted, although views on socialism and black consciousness might differ. Teachers' political perception of the research and of me as the researcher were significant in the research although they were not usually made explicit. There was no question of using official DET or DEC channels or officially sanctioned teacher organisations because of the departments' lack of credibility with teachers (and here I included myself as a teacher). I think I was perceived by research partners as politically progressive though not activist, and as practical, that is aware of the constraints and pressures in the system.

Research relationships with student teachers came about through my contact with the English Method course in the HDE and my position as a UCT School of Education supervisor of teaching practice gave me access to classes taught by student teachers in schools. A similar political network operated with student teachers, and there was in addition a shared association with feminist groups (for example in Series 3).

Documentation of the research process is in the form of observation notes, diaries, successive drafts of the materials, written responses from users of the materials and tape-recordings of interviews with users.

The description of the research in Chapters 3 and 4 is in part a narrative account of the process, because of the importance of tracking the stages of the dialogue. At times the narrative has some of the characteristics of 'thick description' which is used in ethnographic research to reveal the texture of the cultural interaction and provide signposts for outsiders. This approach has been used in other classroom 'ethnographies' by teachers (see 2.2) such as Kohl (1970, 1972), Dennison (1969), Holt (1969, 1970), Ashton-Warner (1963) and in the ethnographic research of Willis (1977) and Brice Heath (1983). However the narrative could not be given in full in the body of the text, because of its length and because of the need to foreground issues. For this reason, a more extensive account is given in Appendices 3 to 6, while central issues are selected for discussion in the next two chapters.

In Phase 1, teachers who had experienced problems in getting all students in big ESL classes to communicate in English were to research whether and to what extent the use of scripts encouraged and improved communication in English. I

also intended to draw evaluative data from the students and on occasion from observers in the classroom, in order to provide three perspectives on the classroom practice (that is, 'triangulation' which is a feature of action research, but not exclusive to it). There was extensive pre-publication evaluation but the classroom evaluation of materials did not happen as intended because of political unrest in schools at the time (mid-1985 to mid-1986). Instead an assessment of the strengths and problems of this phase had to be made on the basis of the limited classroom feedback received and feedback on the use of scripts in awareness programmes.

Evaluation of the second phase of the research was intended to include three perspectives: those of the coordinator (myself), of student participants and, on occasion, of outside observers. As I am in a sense researching my own practice, it may appear that the ideal framework to use would have been action research. However the scope of the work that I wished to do was larger than could be comfortably accommodated within the paradigm of action research, which focuses on tracing the need for and effect of smaller scale changes in classroom practice. In addition, my focus was not so much on my own practice as on the process through which people learn to work collaboratively. That investigation, had it been generated and followed up by the student teachers themselves, would have met the criterion of joint decision-making by all

participants which Kemmis and McTaggart (1982) see as central to action research. However it was not generated by students: it would not have happened without my intervention and structuring. (Whether joint decision-making and in particular joint initiation of a research project is always desirable and possible is another question.)

An unexpected outcome in Phase 2 was that workshop process and reflection on it proved to be an experience, even a first experience, of liberatory education for the student teachers themselves. This issue is explored in more depth in Chapter 4.

Evaluation led to the perception that there was more potential for involving student teachers than teachers in writing; but the intention was to go back to teachers because they have the advantage of classroom experience. The continuing connection with teachers for myself and for student teachers is explored in Chapter 5. Chapters 3 and 4 describe Phases 1 and 2 of the research in detail.

Chapter 3

DEVELOPING A COLLECTION OF SCRIPTS FOR USE IN SCHOOLS

Chapter 1 described the difficult conditions which are common in ESL classrooms in black schools. Chapter 2 discussed theories of liberatory education with particular reference to the ESL classroom, and outlined a research project which had grown out of my own experience of ESL teaching and materials writing. This chapter expands on the first half of the research project (1983-84). It is a case study of the development of materials intended to be used for liberatory teaching in the conditions already described. The materials are Cape Town Scenes (CTS), a collection of short scripts for classroom use, and Teachers' Guide to Cape Town Scenes (TG), a collection of lesson outlines based on the scripts (See Appendix 1 & 2). Some of these materials I wrote in consultation with teachers and students and others were written by teachers, student teachers and students.

3.1 Why scripts for liberatory teaching?

My original research proposal (October 1982) outlined a plan for writing scripts to help teachers get everyone in a crowded classroom talking within a single class period - without chaos. The scripts were intended as a means of helping teachers who want to change the pattern of interaction in classes of forty or more from transmission teaching and student passivity to active participation by

all students. They were accompanied by detailed suggestions for using each script as a basis for the extended thematic work required by the syllabus. Overlapping with these aims and implicit in the materials were other aims: the raising of socio-political awareness and the development of critical thinking and cooperative work, within the constraints of classroom, syllabus and schooling system.

The question to be answered by way of introduction is why the materials took the form of scripts. As described in 2.4, much of my teaching had been based on drama, especially role play, and it was my experience over a number of years that being in role seemed to make it easier for students to speak up in class, to speak English in class, and even on occasion to show a command of the standard dialect and pronunciation which was not normally revealed in class.

(See 2.3 for a discussion of sociolinguistic factors involved.) The role play was usually improvised but I also found scripts a useful tool for getting groups to organise their own group work with little help from the teacher. The script provided a structure for group work during preparation, presentation and the ensuing discussion, thus giving students practice in constructive group work. My experience indicated that for many students and teachers scripted drama was less intimidating than improvised drama. At the very least scripts gave every student something to say in English and encouraged the use of English even in small groups unmonitored by the teacher. These were

important considerations in big classes where it is difficult to ensure that every student speaks English even occasionally.

Evaluation was built into the writing process, in that draft scripts were to be distributed to interested teachers in exchange for interviews or completion of Response Sheets; and drafts were to be edited for publication in the light of responses from teachers and students (see Appendix 4). I hoped for response as to whether the content was interesting to students, in accessible language, and likely to provoke animated discussion and to lead on to some kind of critical, analytical thinking about their situation.

3.2 The process of script-writing

Because of experience at SACHED of writing without direct contact with students in the classroom (see 2.4), I anticipated that isolation would again be a problem. I was also concerned about the lack of existing structures for working with other experienced teachers on the development of materials and I planned to work in consultation or in collaboration with as many teachers as possible. I hoped to have some contact with students via their teachers.

The research began with the drafting of scripts on themes which had generated a great deal of discussion and critical thinking at the Bonteheuwel school. My aim was, in Freire's

terms, to use scripts as codifications of generative themes (see 2.1). Two examples of generative themes at the DEC school where I had recently taught were the suppression of working class history in school textbooks, and sexism in the family. Teachers at other schools also reported that these themes aroused animated responses from Standard 6 to 10.

This section will focus firstly on two scripts which I wrote in consultation with teachers and students. The development of 'Who Built Cape Town' (WBCT), the first script (CTS: 7-11), is analysed in detail to highlight salient features of the process of consultative writing and to indicate problems associated with it. Aspects covered are: choice of theme; the form of the script; the language; the writing process (drafting and editing); and preparation for production. The description of the second script, 'Sisters at the Sink' ('Sisters') (CTS: 14-16), concentrates on the genesis of the theme and on the dialogic form.

3.2.1 'Who built Cape Town?'

WBCT was written to challenge the standard textbook history of early Cape Town, and poses the questions of Brecht's poem, 'Who Built Thebes?' (1985: 8), in a local setting. The form was influenced by students' impassioned response to the poem. Class after class identified so strongly with Brecht's mocking questioning of government-issue history that without prompting they responded out loud to his questions

(chorusing 'No!' to questions such as: 'Young Alexandra conquered India. Was he alone?').

The textbook version of local history is presented in the script through the exaggerated claims of four Very Important People (VIPs) who are challenged by the Forgotten People (FPs), the workers whose names are never in the textbooks. Students who were normally reluctant to speak at all in English classes spoke out about the contribution of their forefathers and foremothers and in every class a few began to raise critical questions about silences in their textbooks. The discussion generated a great deal of energy for reading and for creative writing and some students undertook oral history interviews in the neighbourhood.

The work on this theme took place in 1980, after prolonged class boycotts to protest about 'gutter education' and raise awareness of social, political and economic oppression. A sign of the times in the script is the second chorus, the youth of Cape Town who question the status quo. It is worth noting that at the time many students were experiencing a conflict between their desire for continued awareness programmes to counteract 'gutter education' and their desire to settle down to 'normal' class work lest they fail the year. Brecht's poem raised the kind of issue which awareness programmes had raised, but was at the same time perceived as legitimate school activity.

In terms of its language and form, WBCT is intended for Standard 6 and 7 ESL classes to use with little or no explanation. However, teachers have reported using it from Standard 4 to Standard 10 for ESL and English First Language classes and have not voiced complaints about the simple language and the use of repetition. The use of the chorus as a dramatic device may make the simple language and the use of repetition acceptable to students with a sophisticated command of English. There is no attempt at local variation in the language (except for the word 'brommers' which is explained in a footnote). There were a number of reasons for this. In the first place, I was not capable of using the non-standard dialect. Secondly, I was conscious that some teachers might disapprove strongly of the legitimization of the non-standard in a script written by a teacher, and that for this to come from the School of Education at the University of Cape Town might be interpreted by teachers as talking down to ('coloured') students. Other implications of the use of the non-standard dialect in printed teaching materials are discussed in Chapter 4.

The form of WBCT reflects its pedagogic function and the prevailing practical constraints of time and student numbers. It provides a speaking part for everyone in a big class. There are over twenty individual speaking parts and an indefinite number of choral parts. Parts for two or more

voices and choral speaking provide support for the shy and once the ice has been broken, more students may be happy to have individual parts. (The biggest classes to report using WBCT were Standard 7 classes of over seventy in one DET school and a Standard 5 class of about ninety in another DET school.)¹ It is short enough for a single class period of about half an hour. It takes only about twenty minutes to perform, which leaves time within one period for response from the audience, and/or discussion in role. It can easily be put on in a crowded classroom and no experience of drama is required of teacher or students. Little stage-managing or directing is required to group students into the youth, the VIPs and the FPs, and then no further movement is required, which is useful in a classroom with heavy desks and little room for manoeuvre.

The following account of the writing process is essentially a commentary on political choices as to what was included in WBCT and what was left out. The viewpoint reflected in the script is feminist, anti-imperialist, anti-capitalist, and there is an emphasis on the contribution of workers, black people and women, whose history is usually suppressed. Giroux, among others, has argued that it is important for liberatory education to have content which affirms the life experience of the students (1984: xxi).

From the first draft, women, both slave and free, were included among the FPs, and traditional women's work was mentioned. Because African slaves feature even less in school history than slaves from the East, several (Ouwe Jan and Maria from Angola, Adam from Madagascar) were mentioned along with slaves from the East (Manassa from Java, Bastiaan from Bengal). The inclusion of present-day Council workers who are often mocked for their dirty jobs was intended to bring the issue close to home and up to date. In the script the FPs speak for themselves and inspire others to do so. In Freire's terms, they break out of their 'culture of silence'.

The first two VIPs, Van Riebeeck and Van der Stel, were included because they dominate the early chapters of school history textbooks which depict the arrival of the Dutch as the beginning of history, civilisation and progress at the Cape. To avoid reinforcing the myth that only the Dutch colonial rulers exploited the workers, the British were included in the person of Lady Anne Barnard. She is the most memorable figure among the British in textbook chapters on the first two centuries of colonial rule. That was the period I intended to cover, but once I started including Cape Town landmarks, it was a short step from the slave bell in the Gardens to Rhodes' statue which stands nearby. The inclusion of Rhodes brought the VIP group up to the beginning of this century.²

The changes made between the first and final drafts were slight in scope - a matter of a few lines and a few extra characters - but significant in shifting the basis of conflict. In the first draft the conflict was depicted in racial terms (white oppressors, the VIPs, versus black workers, the FPs). In the second draft the conflict is class-based. Two Dutch workers (Hans from the Hague and Andreas from Amsterdam) who have grievances against their Dutch bosses were included to show the oppression of workers across racial divides. The capitalist exploitation brought by the mining industry is targeted through the inclusion of two African mineworkers, Malusi Jali and Bambata Zondi. ('Bambata' is the name of the last of the black resistance leaders against the British colonial power in Natal.) Rhodes' title, 'Cape Town's Godfather', is deliberately ironic. ('The Godfather' familiar to students at the time through films, was the profiteering Mafia boss. In school history, Rhodes is represented as the benefactor of city and nation but, as the script suggests, he is also one of the fathers of the migrant labour system (Callinicos, 1980).

WBCT has been widely used and the response from teachers (in Reponse Sheets and in interviews) and from students has been generally positive. There has been favourable comment from teachers on the familiar names and places ('students identify with the script because of the local setting'), and on the use of humour and the number of speaking parts

('enough to give a voice even to our shy Standard 6s, the ones who never star').³ Most comment has focused on the political message. On the one hand, the script has been welcomed as 'raising awareness' and 'relevant' and 'correcting propaganda in history textbooks'. (On at least ten occasions between 1985 and 1989 I observed WBCT being used in school and inter-school awareness programmes, on Mayday for example.) On the other hand, it has been criticised for its political content. A teacher at a DEC school outside Cape Town declined to use it because it 'focuses on conflict more than we should do in schools where it is better to look on the bright side' and two academics (at the South African Association of Applied Linguistics conference in October 1986) criticised it as 'polemical' and 'pushing a line'. I would justify the focus on conflict on the grounds that the script makes explicit the conflict which is implicit in official history textbooks: it is 'pushing a line' to counter the bias of the official textbook history and to provoke critical discussion of it.

A criticism to which I would give more weight has come from DET students and teachers. One teacher commented acidly that her students would ask why there were so few Africans in the script and would say 'We are still the Forgotten People.' Another teacher reported a similar response from five Standard 7 classes who, overlooking the African slaves, criticised the script for having 'only two Africans'. (3.6.1 describes the meeting where this discussion took

place.)

The fact that there has been no criticism of the absence from WBCT of the Khoisan, the original inhabitants at the Cape who met Van Riebeeck, suggests that the issue is not so much historical accuracy as present-day political concerns.⁴

3.2.2 'Sisters at the sink'

This script developed out of teaching experience in much the same way as WBCT. Questions of sexism in students' home lives had caused heated discussion in many classes and the scene was inspired by a passionate manifesto which a Standard 9 student wrote to her brothers after one such discussion.

In the script two teenage sisters who are forced to wash up while their father and brothers watch their favourite television programme complain bitterly about the injustice of the situation. They are at boiling point when the programme ends and their brothers call for tea. The dialogue ends there. The idea was that if students are involved in the situation, they will be able to continue the argument, improvising in English without self-consciousness.

Teachers (at least twenty teachers at ten schools) report a consistently positive response ('It never fails to provoke a lively discussion even in the most passive class').

Comments from students at ten schools may be summed up by one student's comment: 'We like it because it is true to life'. Ending at a crisis point seems to be a good stimulus for lively writing. I have a large collection of alternative endings sent in by students and companion scripts have come from boys who found the script 'one-sided'. An example is 'Brothers Down the Drain', written by Standard 7 boys in Ocean View (CTS: 17).

The language of the script draws on the rhetoric of the struggle against racist oppression, familiar in schools, which is transposed to sexist oppression:

They're privileged all right and I'm sick and tired of slavery. It's discrimination!

Sex discrimination! They want equal rights - but not for women... (CTS: 15).

Later, after proposing a kitchen strike, one sister sings 'Stand up stand up for your rights', a reggae freedom song popular at the time which was not usually associated with women's rights. On reflection, it seemed that linking sexism with racism was a good tactic for convincing male chauvinists that the struggle against sexism is part of the broader struggle which they support.

Like WBCT, 'Sisters' was originally written with Standard 6 and 7 in mind, but teachers have reported using it up to Standard 10 level. A majority of those who completed Response Sheets asked for 'more dialogues like this' which

indicates a demand for other short, provocative, open-ended role plays to pose problem-situations familiar to students. It is worth noting that 'Sisters' is a simple example of a script which could easily lead on to the abstracting of a key concept, in this case sexism. Shor and Freire (1987: 149) discuss ways to bring 'conceptual language close to concreteness when working with students in a classroom'. This is an important aspect of facilitating critical thinking.

3.2.3 Scripts generated by 'Sisters at the Sink'

A number of scenes in CTS which were written by student teachers after discussion of WBCT and 'Sisters' show developments of and variations on the theme and form of 'Sisters'. Some of these were successful in generating critical discussion (for example, 'Hassling People', and 'The Good Name of the School') while others were not (for example, 'The Pink Plate' and 'Nomsa and Elizabeth'), for reasons discussed below.

In 'The Good Name of the School' (GNS), the dialogue form is used to present a conflict of attitudes (CTS: 19,20). A mother visits her daughter's school to express concern about the ill-treatment of an ice-cream vendor by students but the condescending principal is more concerned about rugby practice. This script was intended to raise questions about what makes a good school, but has also been used by students

as a 'code' to pose problems of discrimination on grounds of class, language and race (see 3.5).

The three scenes in 'Hassling People' (CTS: 21-27) each end at a crisis point in the same way as 'Sisters', and there are suggestions in the text to encourage improvisation in small groups. As in 'Sisters', racism and sexism are coupled: Scenes 1 and 3 deal with familiar targets, the sexist behaviour of boys towards girls, and racist behaviour on beaches; and Scene 2 is strategically placed between the two to raise the issue of heterosexist behaviour which is less generally perceived as discriminatory. Some teachers report a polarisation of attitudes about sexism in the discussion following 'Why Whistle?' (CTS: 22-24), some report an exploration without polarisation, and all report plenty of talk. On the issue of beach apartheid, teachers in three schools reported that shy students waxed eloquent, for the first time, in the endings which they improvised for 'On the Beach' (CTS: 26-27). Two teachers have criticised the material for eliciting expression of students' prejudices in class, while two others saw this as 'useful for diagnostic purposes' and 'an indication of the need for gradual work on attitude change'. (See Shor & Freire 1987: 163-169, on coping with prejudice in the classroom.)

3.2.4 A note on different approaches to prejudice

Responses to other scripts on prejudice indicate that some

approaches to conflict-ridden issues are more effective than others. 'The Pink Plate in the Sink' and 'Nomsa and Elizabeth' (CTS: 59-62), dialogues by student teachers, deal with the racist behaviour of affluent 'white' employers towards black domestic workers. The writers agreed with the three teachers who commented in Response Sheets that the scenes were 'realistic' but too confrontational for classroom use: 'the overtly racist dialogue is difficult to handle in class - it tends to reinforce racist stereotypes of "whites", closing minds, not opening discussion'.

'Scenes from Township Life' (CTS: 43-56) tries to encourage empathy and identification across the barriers of prejudice. These scenes deal with the daily life of a black family in a township, including the problems of the mother who is a domestic worker. Teachers of Standard 6 and 8 DET classes for adults reported that students were 'surprised and pleased to be reading about situations they recognised' and 'moved by the family's plight and the generosity of their neighbours', and that this motivated them to speak, read and write in English. 'Scenes' seems to have stimulated many students to write about their own experience. For example, whole classes at three DEC schools sent in their own scenes of township life, and students in rural schools sent in scenes from rural life.

3.2.5 Scripts written by high school students

'The Van Aarde family' (CTS: 63-74) was written by a group of Standard 9 and 10 students at Steenberg Senior Secondary School, and 'Removals' (CTS: 77-87) by a Standard 9 class at Belgravia Senior Secondary School. Both deal with daily life in District Six, Cape Town's inner city, and the forced removals of 'coloured' families from the area when it was proclaimed 'white'. There is considerable difference between what I felt free and able to do with language in the scripts I drafted, and what students were able to do with language because they were members of the speech community they were depicting. 'Removals' and 'The Van Aarde Family' use standard English, standard Afrikaans, as well as non-standard local varieties to indicate complex power relations and for acute and humorous political commentary. (See 3.6.3 for a description of students' adaptation of the language of 'The Good Name of the School'. Issues to do with the use of the non-standard dialect in printed teaching materials are discussed in 4.4.3.)

These scripts provide a further example of the networking which operated in the research. They also illustrate a collaborative writing process. At the end of 1983, a teacher who came to see me about resources for English teaching mentioned that students at his school had improvised a play about District Six which had been very successful with local audiences. Months later, after many

requests, I received a brief draft of the script which was later expanded into 'The Van Aarde Family'. CTS gives a detailed account of the process of working with students to transcribe and edit this script (CTS: 75). In mid-1984 a student in the TESOL Method group told me about a teacher she had observed during teaching practice who was using drama in exciting ways. I wrote to the teacher expressing interest, was invited to the school concert to see 'Removals', and the rest is chronicled in CTS (77, 88). Both the scripts, and extracts from them, have been used in awareness programmes and school concerts.

3.2.6 Scripts which generated little interest

Discussion of the scripts in CTS would be incomplete without reflection on the reasons why some scripts apparently failed to generate interest. The cases in point are 'Boys will be Boys but Ladies must be Ladies' (CTS: 35-40), on sexism at school, and 'Move to the Vibe' (CTS: 28-31), about the teenage music scene.

Like WBCT and 'Sisters', 'Boys will be Boys' was written to pose a problem which existed at the Bonteheuwel school. Like 'Sisters', it was based on the experience of a student, a brilliant Standard 10 girl who wrote a fiery open letter to sexist classmates and teachers. The comment (in Response Sheets from two teachers) that it was 'unrealistic and exaggerated' was simply not true.⁵ A more accurate

criticism was that the script was 'about an exceptional case so we don't identify with her problem': or in Freire's terms, while it was a generative theme for a few students, it was not one for most students. Because of my own interest in the issue and identification with the student, I had overlooked the fact that the theme had not provoked general interest at the school.

This exemplifies a key problem for teachers and for writers of teaching materials: how to keep a balance between exploring students' existing interests and raising other issues which one regards as important to students and feels ought to interest them. (See 4.4.4 for discussion of problems of didacticism in materials writing.)

'Move to the Vibe', like an earlier (unpublished) script on the teenage music scene, 'Wednesday Night at the Youth Club', was written to keep a balance between serious issues such as the oppression of workers (for example, WBCT) and sexism (for example, 'Sisters'), and light relief. From teaching experience and from discussion with teachers, it was obvious that music was a favourite topic for students and that scripts on music should generate lively classroom discussion. Because I had no real interest in or knowledge of pop music, I sought out teachers who were enthusiastic and knowledgeable about it. I wrote 'Wednesday Night at the Youth Club' in consultation with a teacher in a DEC school who had worked in London as a musician and youth worker. It

dealt with the music scene in a working-class youth club in London. The intention was to invite students to use their expert knowledge of local music and youth culture and write local versions, but the only response was from a teacher who criticised the setting and some of the music as too remote and foreign. He was persuaded to collaborate with me on a music script with a local setting, 'Move to the Vibe'. Only two teachers completed Response Sheets on the script ('light-hearted', 'an entertaining way to fill up a free period'). It emerged that other teachers who had used 'Move to the Vibe' thought it was only useful to write their responses to the scripts dealing with 'important issues'.

3.3 The process of compiling Cape Town Scenes

By mid-1984, the following scripts had been edited in the light of feedback from teachers and students and were ready for publication:

Who built Cape Town?
Sisters at the sink
Brothers down the drain
The good name of the school
Hassling people
 (1) Why Whistle?
 (2) 'Hey man, where's your girlfriend?'
 (3) On the beach
Move to the vibe!
'Boys will be boys but ladies must be ladies'
Scenes from township life
 (1) The cost of living
 (2) At the factory - 'Times are hard'
 (3) Back home - sitting with the problems
 (4) Job hunting by the sea
 (5) At the backdoor in Sea Point
The pink plate in the sink
Nomsa and Elizabeth

The Van Aarde Family

- (1) At home in District Six
- (2) In Mitchells Plain - at home?

Removals

- (1) The official plan
- (2) The official speech
- (3) Good neighbours
- (4) Brother and Sister
- (5) The old people do not forget
- (6) Residents speak out
- (7) Protest against removals

CTS was intended to be a book for high school students. It began with an open letter to students, inviting them to write their own scripts. The book was introduced as:

a collection of scenes and short plays, some written by teachers and student teachers, some by groups of high school students. All of these scenes and plays have been tried out in the classroom and they keep changing. The book is also a kind of do-it-yourself manual if your class want to write a play.

It was made clear who produced each of the scripts and through what processes, with the need for anonymity in some cases taken into account. The purpose was to validate the writing of local teachers and students with whom readers might identify, to demystify the process of script-writing, and to encourage students and teachers to write about their own experience.

The scripts were presented as collaborative work in process: collaborative because so many teachers and students had contributed in some way to their writing, and work in process because of the emphasis on openness to change, additions and suggestions. The intention was to encourage teachers and students to make the products their own, by

freely adapting and improving them, and to make the process their own by trying it with others.

CTS and TG are thus very different from the pre-packaged curriculum materials criticised by Giroux (1983) and Apple (1982) as representing a new form of control over both teachers and students and stripping teachers of skills that were formerly regarded as essential (for example, designing materials and teaching strategies for specific groups, based on close personal knowledge of these people (Giroux 1983: 158)).

CTS and TG were written for the purpose of empowering teachers and students to write their own, rather than relying on experts. The approach was strongly influenced by script-writing workshops with student teachers in 1983-4 which had demystified the writing process, with exciting results. The tone is not prescriptive. There is constant emphasis on the draft nature of the scripts and readers are encouraged to adapt, add to, and criticise the materials. The books are punctuated by requests for feedback and for scripts and other materials for further publications and for teachers' resource centres:

What do you think of this book? How would you change it? Would you like other books like this? We need your criticism and your suggestions. If you would like to see more books like this we also need some writing from your class: plays or scenes or stories, whatever you like.

This is an attempt to set up dialogue with users and to encourage participation and collaboration in the development of materials, although at a distance. The influence of my experience of writing distance learning materials at SACHED, described in 2.4, is apparent here. Another influence was the work of readers' and writers' cooperatives overseas, which made not only the process of writing and editing, but also book production and distribution a cooperative undertaking (see Chapter 2²³). The number of scripts sent in by users of CTS indicated that the interactive presentation served its purpose.

3.3.1 The printing and distribution of Cape Town Scenes

Two thousand copies of CTS were printed, free of charge thanks to the funders of the research project. This sponsorship made possible the free distribution to research partners and the low price charged to others (R5 for CTS and the TG, or R2 per copy of CTS for more than ten copies (with a free TG) to encourage teachers or schools to buy class sets of CTS. An unsubsidised price, R10 for CTS and R5 for TG, was charged to teachers not working in black schools.)

A problem which arose during the eight months CTS was at the printers was that the emphasis shifted from the process of dialogue (with teachers, student teachers and students) to my individual responsibilities for the product (repeated

proofreading and liaising with the lay-out person and the printers). It was not possible to gather teachers or circulate scripts in time before meeting the printers' deadline for the next stage. (Desk-top publishing has the potential for making lay-out and printing far quicker and less specialised activities, a group responsibility in the same way as writing or editing.)

A problem which later became apparent was that the expensive-looking glossy print of CTS in a sense contradicted the statement that the book was still work-in-progress and a draft open to change.

3.4 The process of writing and compiling the Teachers' Guide to Cape Town Scenes

The TG is introduced as:

a collection of suggestions from teachers and students on how to use the scripts - within class periods in big classes and without special equipment. There are LESSON OUTLINES for using the scripts as a basis for all the syllabus requires (TG: 1).

This accorded with the original aim of fitting work on scripts into existing syllabus constraints (discussed in 2.5). There were lesson outlines based on each script for: structured oral work, comprehension, writing, related language work, and further reading on the same theme.

The process of writing the TG was much the same as that of CTS and went on simultaneously. During 1983-4 I continued to

draft lesson outlines which were distributed with the draft scripts for response from teachers and their students, as well as student teachers in the TESOL Method course. I then edited the teachers' notes, drawing on comments and contributions from others. For example, my original two pages on WBCT grew to over twenty with the incorporation of ideas and lesson outlines from teachers, student teachers and high school students (see TG 6: 6-20).

Like CTS, the TG stressed the non-prescriptive nature of the lesson outlines and the collaborative work which went into them:

These books are experimental: all the writers feel that the scripts and the lesson plans are DRAFTS. Please let us know what you and your students make of the drafts. What would you throw out, change, add? (TG: 1).

Only brief reference will be made here to the 'grammar exercises' in the TG (which were mainly drafted by me), because the research, as stated in 2.3, was concerned with 'fluency exercises' - getting students talking as much as possible about things that really interest them, and then writing for a real audience - rather than 'accuracy exercises'. There was an attempt to introduce human interest and humour into 'grammar exercises' and to integrate them thematically with the other work on each script. For example, the 'grammar exercises' based on WBCT (TG: 6-20), exercises on the past tense, are two stories of old workers looking back on their lives. There is thus a

thematic link with the script.

3.5 Evaluation of the Teachers' Guide

Criticism of the TG has focused on the unattractive lay-out and type. The TG was published - photocopied - as a draft to be revised in the light of criticism and suggestions received, but it has not been revised for publication as intended because so little has been received by way of criticism and suggestions from teachers.

Response from teachers to the content has generally been positive but uncritical. For example, most of the teachers who referred to the TG in Response Sheets described it as a useful source of thematic work and 'lively and relevant grammar exercises', which they considered to be lacking in textbooks although required by the syllabus.

The approach used in the grammar exercises, and in particular, the concord materials (see CTS: 98-102 and TG: 90-95), requires careful classroom research by applied linguists with an understanding of the local situation. There was much favourable comment on the material on standard English concord but it may be that because concord is perceived by many teachers (particularly in DEC schools) to be the major problem for their students, any material which deals with it in a sustained way is welcomed.

The extensive lesson outlines for each script which were intended to legitimate the use of scripted drama by using it as a basis for the kinds of work required by the syllabus (see 1.5). One teacher said she felt it was 'useless' to fill in Response Sheets because the work she had based on the scripts was far less extensive than the lesson outlines suggested.

3.6 Evaluation of the scripts published in CTS

As this account shows, the evaluation of materials in the pre-publication phase of the research, 1983-4, was embedded in the production process in that draft materials were evaluated through the responses of teachers, student teachers and high school students, and were revised for publication in the light of those responses. This pre-publication evaluation was dealt with in 3.2.1 to 3.2.6. As the focus in this chapter is on the scripts, while I indicate how feedback from users influenced the editing of the scripts, the processes involved in obtaining pre-publication evaluation are detailed only in Appendix 4.

The evaluation of CTS and the TG after their publication in mid-1985 is discussed below as it was planned and as it actually happened.

3.6.1 Classroom evaluation as it was planned for 1985

Initially I had hoped that the books would be published

early in 1985 and had made plans with teachers for evaluation in the first half of 1985. I also planned to involve student teachers from the TESOL group which I taught full-time (as a leave substitute) in the first half of 1985. However delays at the printers meant that the books were only published in June and classroom evaluation was postponed until the third term, late July to September 1985.

Plans for evaluation by teachers

Eight teachers, six women and two men, had agreed to become research partners, two in each of four schools. It was a condition that at least two teachers at each school should use the materials. The agreement was that the teachers in each school were to receive a free class set of CTS (that is, enough copies to allow one between two students in their largest class) and several copies of the TG in exchange for written response from teachers and students. (See Response Sheet: Appendix 5.)

The personal network was important. I already had close contact with four of these teachers, one in each of the schools. Two had been student teachers in TESOL Method classes I had taught in 1983-84, one was the teacher whose class I had worked with on the scripting of 'Removals', and one teacher I had taught in SACHED classes in 1979-80. These four each found a working partner at school. Two of these others I already knew, one from a community

organisation we had both worked in, the other from SACHED classes.

As it happened, there was a wide range of age and experience among the teachers, which seemed to be useful. Three were in their first or second year of teaching, two had five years' experience, one about twenty years, and two were close to retirement age. Two had already used drama extensively in their teaching and one had formal training in drama teaching, but the others had no experience of using drama beyond one or two draft scripts (in the first phase of the research). The DEC schools were in Athlone, Wynberg and Mitchells Plain. The DET school was in an African township.⁶

In addition, a workshop had been planned for July to introduce CTS to English teachers from six DET schools in Cape Town, and to invite two teachers from each school to become research partners. The networking behind this meeting needs some explanation. Early in the year I had been approached for help with English classes by the coordinator of the Race Relations Saturday school in Langa which was attended by matriculation students from all DET schools in the Western Cape. A group from the TESOL class ran a series of lessons on a matriculation set book at the Saturday school, as well as some English communication classes in which they used CTS. The coordinator then ordered a set for

the teachers' library and on her own initiative visited the English teachers in six DET schools to show them CTS and to raise the possibility of having a workshop on the use of scripts. Judging the response to be positive, she invited me to run a workshop in a church in Guguletu. This workshop was attended by English teachers from four of the six high schools, including G whom I knew from her studies at SACHED and who had already agreed to be a research partner.

Some information which came out of the workshop was useful for evaluation. G reported that WBCT had involved all the students in each of her Standard 7 classes of about seventy students in lively discussion in English. She was enthusiastic about the theme and form of the script and the possibilities of the method in big classes. I was shocked to learn that because she only had one copy of the book at that stage and no copying facilities, she had written the entire script on the board and had students copy it down over two periods before they could begin rehearsal. This was an indication of the value placed on the script, of a dearth of resources and of her determination. Her criticism of the lack of African workers in the scripts is discussed in

3.2.1. Criticism of the structuring of the research project was expressed by a teacher from another school who saw the requirement that two teachers should share a class set of books as an unnecessary economy measure ('UCT doesn't need to economise and we need the books.').

All the teachers said they would discuss the project at their schools and let me know whether they were interested in becoming research partners, but several expressed doubts about doing anything new because of restlessness in the schools and in the townships. They predicted boycotts. In fact, class boycotts began the next week and the follow-up meeting with teachers planned for early August had to be cancelled. In the meanwhile, G and her partner received fifty copies of CTS which their students later used in awareness programmes (see 3.6.5).

Plans for evaluation by student teachers

To have access to schools, I had volunteered to observe twenty student teachers from the TESOL Method course on teaching practice in July-August. The student teachers were offered a class set of CTS on loan and free copies of CTS and the TG in exchange for becoming research partners. Those who volunteered were placed in pairs at black schools with the teachers. This pairing was intended to encourage collaborative work.

At planning meetings before teaching practice, the student teachers agreed to observe each other's classes whenever possible and to fill in Response Sheets for all lessons in which scripts were used. They also planned to invite interested teachers to observe their lessons based on scripts and fill in Response Sheets. I planned to observe

each student teacher during at least one lesson based on a script. Some planned to try out scripts which had been drafted in writing workshops in the TESOL class, as well as scripts from CTS. Apart from the twenty student teachers I was to visit, about ten others from the TESOL course planned to use scripts from CTS or scripts which had been written in workshops in their course, and to fill in Response Sheets. About half of the latter group had been placed in DEC schools and half in Cape Education Department 'white' schools.

3.6.2 Classroom Evaluation as it actually happened in 1985

The class boycotts which began in July 1985 spread across the country (see 1.2). It was a time of student leadership, alternative education programmes, and inter-school rallies which sometimes reached across the divides of DEC and DET. For the rest of the year there was virtually no class teaching in DEC and DET schools and the classroom evaluation planned for July-September 1985 ended almost as soon as it began.

Because the townships were sealed off by army and police, the four student teachers in DET schools who had planned to be research partners were withdrawn from the schools.

Before long the DET closed its schools and it became impossible to maintain contact with teachers or students in DET schools. Classroom evaluation was out of the question

for the rest of the year.

Classes continued for a week or two in some DEC schools before the class boycott became general and in that time I was to able to observe student teachers in two schools using scripts in the classroom but the carefully laid plans for classroom evaluation (by student teachers in the other eight schools and by teachers in three schools) fell away. However, it was possible to keep contact with some research partners in DEC schools until schools were closed down for a while in September.

I had planned to collate the Response Sheets from the July-August classroom research by the end of September 1985, and then to interview some teachers in more depth. But in September 1985 all the teachers who had begun working with me as research partners were preoccupied with the explosive situation in schools and on the streets. (Squatter settlements close to the DET school were burnt down by vigilantes who were widely reported to have police and army support. The two Athlone schools where teachers or student teachers were my research partners were under police siege. One of the student teachers witnessed the shooting of three students by police in a street near the school. One research partner from a Mitchells Plain school was among the many teachers detained at the time.)

The following account of awareness programmes which I observed at the one school in August 1985 draws on notes written by the two student teachers at the school, my notes about the performances and my discussion with the student teachers.

'The Good Name of the School' (GNS) was used by a group of Standard 7 students during awareness programmes. The student teachers had used CTS with classes the week before the boycotts started and the group borrowed copies of CTS from the student teachers because they wanted to 'do a sketch' as part of an awareness programme. The students then worked on the script with no help or direction from teachers and constituted themselves as a group of travelling players, performing in classroom after classroom. I observed three performances, one in a crowded Standard 6 classroom, the second in the science room (the biggest room in the school) where the audience was made up of several teachers and all the students who could squeeze into the room, and the third in the students' own classroom for their classmates. The fourth performance referred to was observed by the student teachers.

The script is written in standard English but the players used accent and dialect features to indicate differences in status between principal and parent, and, in the fourth performance, between the vendor and students. The audience response indicated a high level of awareness of what one student referred to in discussion as 'more apartheid - according to the way you speak'.

In the first performance, the principal kept to his lines, using a high-status standard accent, while the mother struggled to speak in the standard dialect, at times slipping into low-status non-standard accent and grammar. Here, the principal's use of language had the effect of intimidating the mother and deflecting her justified complaints, and she raged afterwards to the audience in the non-standard about 'his' tricks. In the second performance, the principal kept his English name, Richman, and the accent to go with it, but the mother called herself Mrs Jantjies. The use of a specifically 'coloured' name (unlike 'Young', her name in the original script) placed the scene in a DEC school. When she introduced herself using the stigmatised pronunciation, 'Yanchies', the Principal, in a fine display of condescension hesitated for a moment before using the higher status pronunciation

'Mrs Jankies', adding 'I beg your pardon, how is it that you pronounce your name ... Mrs JAN-CHIES?' as if he had never heard anything so crude. But the mother was not intimidated and responded loudly and assertively in the non-standard dialect, drawing public attention to what was going on. She won applause for this, while the principal was booed.

Although the scripted ending does not require improvisation (unlike 'Sisters' and 'Hassling People') the group improvised an additional scene for the third performance I observed, showing the ill-treatment of the vendor. Because local ice-cream vendors on bicycles are usually African and the other characters are, from their names, not African, the script of GNS and this extra scene were used to reflect attitudes of non-Africans to Africans. When the vendor put on an African accent and gave his African name, there was laughter. I interpreted this as directed against African names and African people but the student teacher interpreted it as appreciation of the fact that a fellow-student was putting on an accent to become someone else. She felt that other accents would have elicited the same response and pointed out that there were students in the class with African surnames which drew no particular response. At a later performance by the same group for a different audience, student teachers reported, the vendor was initially greeted with laughter and then thunderous applause when he proclaimed with dignity, 'When Morena comes..... I will be manager of the ice-cream factory...' This was an allusion to the play, 'Woza Albert', a witty and powerful protest play by African actors which students had seen two years before.

One of the original aims of the research was to produce materials/scripts 'to raise awareness of issues important in students' lives'. The use of scripts from CTS in awareness programmes was an indication of students' perception that they served this purpose. In addition, the decision of the three student teachers to take part in script-writing workshops in November 1985 (see Series 2 in 4.4) was based on positive experience with the scripts. During their first teaching practice in April 1985 they had used some of the unpublished scripts in ESL teaching and in the second

teaching practice, during the boycotts, they came to regard scripts such as WBCT, 'GNS' and 'Removals' as a useful tool for awareness-raising and for democratic working among students.

3.6.4 Classroom evaluation in 1986

A further attempt at classroom evaluation was planned for the first half of 1986, with four of the eight teachers who had undertaken to take part in the 1985 evaluation and with four of the 1985 student teachers who were now teaching in different schools. Each undertook to involve at least one colleague. Three meetings of research partners took place. The initial meeting in February was to give out class sets of CTS and to decide on procedures for giving response. It was well-attended and lively, and all the first year teachers expressed appreciation for 'this support group'. The second meeting in April was attended only by the four first-year teachers who had been in my 1985 Method class. It became an exchange of problems and resources, with little attention paid to Response Sheets. A final meeting, planned for May, was cancelled because of a clash with a protest meeting about the suspension of teachers who had refused to set or administer the examinations had been written under police or army control at the end of 1985. (The most experienced teacher participating in the research was one of those suspended but later reinstated.) In the circumstances, further meetings seemed inappropriate.

3.6.5 Other aspects of evaluation in 1985-6

Interviews with teachers

Early in 1986, I was able to tape informal interviews with four teachers who had made extensive use of scripts. Two were from DEC schools. M was in her first year of teaching. She had been one of my informants about the use of scripts in awareness programmes in 1985 and had taken part in Series 1 and 2 of the writing workshops. R, the experienced teacher referred to above, had involved her students in scripting their own plays. The two teachers from a DET school (G and S) had used the scripts before the boycott began and their students had used the scripts in their cultural club after the school was closed down by the DET (See 3.6.1).

These discussions, each lasting over an hour, were a valuable opportunity to reflect with teachers on the scripts in CTS, the script-writing process, the process of evaluation, and our working relationship. Inevitably, much of the discussion was concerned with the troubled situation in schools, and hopes and despairs about the future. 3.7 draws on these discussions.

Collecting scripts written in response to Cape Town Scenes

With help from student teachers and teachers with whom I was

in contact during the second half of 1985, I was able to collect new scripts and other materials written by students - sometimes collaboratively - in response to CTS. For example, pre-school teachers in training in a remote area of Lebowa sent in 'Scenes from Rural Life' about the problems of politically aware students in conservative communities. In 1986, students in a DET school in the Eastern Cape drafted a script which includes far more African workers than there are in WBCT, and teachers at three DEC schools sent in short scenes written by their students about workers who were not included in WBCT. In 1987, two Johannesburg teachers who had used WBCT in a DEC school drafted 'Who Built Johannesburg?', in reaction to the 1986 centenary celebrations which honoured only VIPs. In 1988, student teachers wrote a similar response to the celebration of the Portuguese 'discovery' of Mossel Bay. (See 4.6.1 for discussion of other such history scripts.)

3.7 Reflections on the project

The scripts

Most response has been to scripts perceived by the users as 'raising awareness', and has often been accompanied by requests for more scripts of the same kind.

Some response was based on the form of scripts. Scripts for which teachers expressed a clear preference tended to be

those which involve the whole class at once (for example, dialogues like 'Sisters' which could be used for simultaneous pair work, or scripts like WBCT with enough parts for the whole class) and which could be used to initiate a structured discussion involving the whole class. The fact that both provide a structure for the 'oral periods' which are a syllabus requirement in ESL teaching may be perceived as useful by teachers and/or students who are not used to group discussion. An important consideration here may be that such work can be seen as structured discussion rather than drama, and consequently less anxiety-provoking.

Reasons for the apparent lack of response to or rejection of some scripts have already been discussed. It seems that scripts which were developed mainly out of a desire to offer light relief and to avoid the charge of political heaviness, did not engage students. This may also illustrate the dangers of writing about themes and situations that are of no real interest to the writer. The question of how to be light without trivialising recurred in various ways in the writing workshops described in Chapter 4.

The script-writing process and related problems

My research report after a year's work (7/12/1983) revealed a tension between the task of editing or revising scripts and lesson outlines for publication, and the desire to write

new scripts. There was also a tension between the research aim, developing materials and methods to use gaps in the syllabus for liberatory education and the longer term aim of a completely alternative curriculum, a task reaching far beyond researching scripts. This issue is taken up in Chapter 5.

Two different approaches to writing are represented in CTS and the TG. Some scripts I wrote on my own after consulting with students and teachers as to choice of themes and situations. I then edited drafts in the light of users' responses. (Examples of such consultative writing are WBCT and 'Sisters.')

Other scripts were written by two or more people, for example 'Why Whistle?' by student teachers and 'Removals' by high school students. This collaborative writing developed into the script-writing workshops which are discussed in Chapter 4. The different problems, strengths and uses of the two approaches to writing are discussed in Chapter 5.

Work with student teachers was not part of the original research plan. I initially saw it as a way to build up working relationships to be continued once they were teaching. In fact, working with student teachers was such a positive experience that it gave the research a new lease of life and took it a stage further. This development is the subject of Chapter 4. (See Appendix 3 for detailed discussion of script-writing workshops with student teachers in 1983-4.)

Chapter 4

WRITING WORKSHOPS

Chapter 3 is a case study of the development of the scripts which were compiled as Cape Town Scenes (CTS). Chapter 4 is a case study of script-writing workshops which focuses primarily on the process of writing, with some comment on the scripts. This shift between the first phase of the research (1983-4) and the second (1985-7) reflects the change in my work situation, as I became more involved in teacher training.

From the start of the project, the intention was to involve practising teachers in the writing of materials. In the early months, recent classroom experience and continued contact with students and teacher colleagues made it possible to work alone on teaching materials but by the end of 1983, the need for partners in the writing took on some urgency. Numerous attempts to involve teachers in collaborative writing came to nothing but the response of student teachers in script-writing workshops which I coordinated was more encouraging.

The workshops in 1983-4 were part of the TESOL Method course for students doing the Higher Diploma in Education (HDE) in the School of Education at the University of Cape Town (UCT) (see Appendix 3). Previous experience in the coordination of writing workshops (for SACHED course-writers, community organisations and academics wanting to popularise useful research) had convinced me

that even novices can write materials if the workshop is appropriately structured. Student teachers with no previous experience of script-writing worked together in small groups and produced scripts for classroom use (for example, 'Hassling People', later published in CTS: 21-27). Collaborative work was a new experience for most participants (the exceptions were those with experience in women's groups) and they were enthusiastic about the process and its implications for teaching. It became clear that script-writing workshops with student teachers could be useful not only for the materials produced but also as an empowering learning process.

Teaching a semester course in TESOL Method in 1985 was an opportunity to develop and extend script-writing workshops and research their potential. The three series of workshops for student teachers which are discussed in this chapter constituted planned research into the process of collaborative work on script-writing. The methods used to research the project were those of participant observation.

There are differences in the presentation and discussion of each series of workshops, to avoid repetition and highlight different facets of the workshop process. They are discussed in chronological order, to indicate ways in which discussion of an issue in one workshop may have shaped the next workshop or series.

4.1 Documentation of the project

The data drawn on in this chapter reflect the perspectives of all participants including myself. For Series 1 the documentation includes: the course outline and other handouts, my plan for each session and notes written after each session; drafts and edited versions of all the scripts; completed Response Sheets; and tape-recorded interviews with a number of participants. For Series 2 and 3, all participants including myself kept diaries, work plans and drafts of scripts. In Series 2, much of the discussion was tape-recorded and in Series 3 the final evaluation session with the whole group and a later discussion with a smaller group of participants were tape-recorded.

In Series 1 the lecturer from the English First Language Method course observed the first two sessions. In Series 2 an experienced evaluator of adult education projects observed Day 6. In Series 3 a lecturer from the History Method course observed the first session.

4.2 Foregrounded issues and aspects of the workshop process

In my view two issues which are central to liberatory education emerged in the workshops. The first is the relationship between the broader political context and what takes place in the learning group. The second is the relationship between directiveness and structuring by the

coordinator, and democratic participation by all in the workshop.

These issues are frequently referred to in Freire's work but, as I argued in 2.2.1, they are not fully addressed. Thus, while Freire's concern is with a pedagogy of the oppressed, he pays little attention to the problems of liberatory education under political repression. His description of the role of the coordinator in the learning group as 'Not directive of the students, but directive of the process in which the students are with me' (Shor & Freire 1987: 46) also leaves many questions unanswered.

The account of workshops in this chapter is an attempt to come to grips with those issues in a particular context. The issues which came up repeatedly in workshops concerned the South African political context (for example, questions of political relevance of themes; threats posed by censorship; problems of democratic classroom practice in an authoritarian society); or the working process in groups and the role of the coordinator (for example, how 'democratic' or 'directed' workshops were and ought to be); or attitudes to language (for example, attitudes to different varieties of English in South Africa, and whether to use only standard English and/or non-standard varieties in scripts).

These issues may all be characterised as political, and the

relationships between the internal politics of workshop groups and the overall political context, and between language attitudes and the political context, are central to the discussion which follows.

The selection and discussion of key issues in this chapter were obviously influenced by my political viewpoint and particular background and interests (which are made explicit in 2.4), as were the workshops which I coordinated. However, the detailed account of each workshop in Appendix 6 contextualises the incidents and issues selected for discussion below, and refers also to issues which are not discussed in this chapter.

4.3 Series 1:

4.3.1 General information

Series 1 (February-April 1985) formed the first part of the one-semester TESOL option in the English Method course, for which I was temporary lecturer. The pre-registration information sheet stated the aims of the course as follows:

The TESOL option will focus on methods and materials needed in big classes (forty to over sixty) in schools and night schools which are short of suitable books and facilities and serve as an introduction to the politics of the classroom: how different teaching styles set up different dynamics and power relations in the classroom.

There were six weekly sessions of four hours each and thirty-three participants. Most had attended 'white' state

or private schools or relatively well-off DEC schools. Four had ESL teaching experience (between one and four years). The participants worked in eight small groups (two to six) and each group produced a script on a theme of their choice, and related teachers' notes.

4.3.2 Workshop programme

As the following course outline indicates, script-writing was the main focus of group work. The initial stage of getting to know each other and each others' interests (Week 1), was followed by discussion of a variety of scripts written by others (Weeks 2, 3a, 4a); before the actual script-writing (Weeks 4b to 6a).

The course outline for the TESOL option was as follows:

- Week 1. Oral work: how to get everyone talking in a class of forty to sixty without the roof falling in.
- Week 2. Oral work: how to stimulate discussion and dramatic activity using cheap home-made materials: statements for discussion, agony column letters, situations to improvise, dialogues (for example, 'Sisters at the Sink').
- Week 3. a) Discussion of the use of standard and non-standard dialect in scripts written by high school students ('Removals' and 'The Van Aarde Family').
b) Guest lecture:¹ Introduction to sociolinguistics for teachers: international perspectives.
- Week 4. a) Discussion of short scripts for use in class and how to build a programme around them: drama, discussion, reading, comprehension and writing.
b) Choice of themes and groups for writing own scripts.

Week 5. Drafting of scripts in groups.

Week 6. a) Discussion of all scripts written in class and ways of using them in teaching practice.

b) Guest lecture: Sociolinguistics for teachers: local perspectives.

Except for a twenty-minute introduction in Week 1, my role was essentially that of coordinator and facilitator of the work of small groups and of the class as a whole. They tried out new methods, critically analysed others' scripts and wrote their own. In every session, there was discussion about the processes of working together. (Details of the structuring of these sessions are included in Appendix 6.)

4.3.3 Scripts produced

Eight scripts were produced in the group. Six dealt with prejudice, all in non-confrontational ways. (See 3.2.4 on different approaches to prejudice.) Thus one script on music - on Michael Jackson, Bob Marley and a local group, Juluka - aimed to open up discussion on the role of music in overcoming racial barriers. Scripts on bus apartheid and beach apartheid used wry comment from the victims to show up the absurdity of the system. Scripts on gender stereotypes in popular fiction were written in the style of popular writers such as Louis L'Amour and Barbara Cartland.

The other two scripts dealt with corporal punishment in schools and the effect of unemployment and retrenchments on

families.² Both scripts have a local setting and use is made of non-standard speech. The use of non-standard speech emerged naturally through attempts at realism from these writers. The two members of each group who had a command of the non-standard were consulted by the others about the 'right way to write the real language'. Both groups were surprised when I raised the question of teachers' reaction to non-standard speech in a written text. They were more concerned with students' reaction and felt the students would be interested to see 'their language' in print. (The question of teachers' attitudes to the non-standard came up in Series 2: see 4.4.4.)

4.3.4 Foregrounded aspects of the collaborative process

Three incidents early in Series 1 illustrate how what happens inside the classroom cannot be divorced from the broader political context. The political context made itself felt in every workshop and participants (including the coordinator, myself) revealed a political stance in their speech and actions, whether consciously or not.

The first incident occurred at the beginning of the first session during the introductions. Two students said they were doing the TESOL course because they were conscientious objectors hoping to do alternative service as teachers in rural black schools. This prompted sympathetic discussion and several students expressed anti-conscription views.

When another student (D)³ said he was facing conscription and asked for advice on how to do better out of the army financially, there was a silence which I interpreted as disapproval of an apparently enthusiastic, even opportunistic, response to the army. I was disturbed by what I interpreted as his insensitivity to the principles held by others, and I was worried at the prospect of future clashes. I broke the silence as neutrally as possible by suggesting a postponement of discussion on the conscription issue so that we could continue the introductions.

Unsure how to cope with the potential conflict in the class and possible ostracism of a pro-army student, I made a point of chatting to D on his own before the next session. Before I could raise the army issue, he said that as a religious pacifist he would be doing six years' alternative service as required by law. He explained that he came from a small and protective religious community, was politically uninformed and wanted to be told 'when I put my foot in it as I am bound to do'. When I told D how I and apparently others had interpreted his question, he was stunned and said his intention had been to ask the class, whom he regarded as like-minded people, about the best conditions for doing alternative service. He readily agreed to explain his position to the class at the next session. He did so and that seemed to clear the air.

The second incident occurred when students were asked (in Session 2) to choose topics to get a lively discussion going in a new high school class. One suggestion was: 'If you won a fortune on bonus bonds, what would you do with it?' I considered intervening to explain that army bonus bonds were politically unacceptable to many people, but hesitated because the student seemed nervous about speaking. Before I could say anything, two students (M and P) objected simultaneously. M made the point that it was oppressive to speak of bonus bonds as if they were an acceptable fact of life, because they represent willing support of the army which defends apartheid. In the discussion which followed, several students said they had always accepted bonus bonds as 'nothing to do with politics', but the criticism had opened their eyes to the extent of militarisation in society. More political issues came out when the student who had made the original suggestion changed it to: 'If you won a fortune on a competition, what would you spend it on?' Some students argued that this would encourage the class to see achievement in terms of money: 'capitalist individualism'. This objection was criticised as 'puritanical' and 'making everything political', but some people argued that an apparently neutral stance or topic could be political to the core.

Even the apparently neutral concept of TESOL/ESL was challenged on political grounds (in the very first session of the course). When participants were asked to decide on

a topic to break the ice in the Method class, one student (J) argued that a TESOL/ESL method course was racist and discriminatory because 'English Second Language means second class English for blacks'. He explained that he had only come to the session because it was his political responsibility as a black student to challenge the very concept of a TESOL course. Three students (two of them black), who had been ESL teachers in DEC schools, criticised his position as elitist and divisive. They argued that emphasizing 'English First Language' undermined students for whom English is a second language and/or who speak a non-standard dialect of English or Afrikaans. One ex-teacher, P, pointed out that it was a question of middle-class speech (English) versus working class speech among 'coloured' people. A very heated discussion ensued, involving about six students. I realised that I was intervening far more than usual and had made the point (at least twice, defensively) that it was not support of the status quo to prepare teachers to teach ESL, nor did it imply that English was always a second language for blacks. After about fifteen minutes, I guillotined discussion on the grounds that only a minority were taking part. I asked everyone to write down their own questions about language and attitudes for me to give to the lecturer to help in the planning the introductory session on sociolinguistics planned for Session 4. (I afterwards decided to bring this forward to Session 3 because of the heat of the debate.) An equally

strong motive for cutting the discussion short was my inability to cope with what I interpreted as an accusation of racism.

On reflection after the session, I felt that the topic J suggested had been very successful in breaking the ice and revealing students' language attitudes, and that my response had been a defensive overreaction, which I should discuss with the class. (Because J had chosen the English First Language option, was not planning to come back to the TESOL course, I asked him whether he was willing to be interviewed on tape about his position. He agreed but unfortunately this interview, which was planned for the boycott period, never took place.)

At the start of Session 2, I explained that as usual I had been nervous before meeting a new class, and had then felt off balance because the class was twice the size I had expected, and the programme had to be changed accordingly. I said that my defensive overreaction to J's accusation of racism (which I considered unjustified), was a reflection of my difficulty as a white South African in coping with accusations of racism from blacks. I had also been worried that some students might decide to leave the class because of political wrangling, or because it was labelled racist by a (black) student perceived as politicised. I felt the conflict had highlighted the fact that English teaching is not a neutral, apolitical activity. A number of students

then commented that they had been aware of the emotional intensity of the discussion but not of the reasons. They were struck by the political sensitivities around the use of English.

To shift the focus from myself, I then asked students to consider individually, or to discuss with a partner: 'What would you be most touchy about as a teacher and how are you likely to react if attacked?' But at this point, the observer intervened unexpectedly and quite emotionally to tell the class that it was rare and significant for a teacher to acknowledge vulnerability and that they must learn from 'this openness'. In this case, the observer disrupted the workshop process.⁴ His intervention effectively ended discussion on the question I had posed, because in embarrassment I changed the subject. However, the fact that the coordinator acknowledged weaknesses and problems in group process may have made it easier for other participants to share problems as well as insights and contributed to an unthreatening environment for cooperative work.

4.3.5 Working principles drawn from Series 1

Political differences are common in working groups, with a consequent potential for conflict. There are different approaches to dealing with this potential: avoidance; intervention to defuse conflict; or acknowledgement and

attempts to learn from and integrate such conflict. Each strategy carries its own risks but there can be no question of neutrality in the politically charged context of South African education. The very notion of ESL may be challenged on political grounds.

Additional factors which affect group process are the presence of observers and interactions outside of the group situation. In a potentially conflictual group situation, there would seem to be a particular role for observers in offering insight into the dynamics of the group, including the part played by the coordinator. However, precisely because the observer is an outsider, her/his presence may alter the dynamics, even to the extent of rendering observations irrelevant. A second important factor is individual conversation outside the group, which may throw a different light on events and processes within the group.

Another working principle that emerged during this series was the importance of insider knowledge (of the situation in black schools) in generating the energy and confidence to write scripts. The workshops were intended to produce scripts for ESL classes in black schools. For some students, insider knowledge which had never previously been valued in an academic setting was an important factor in enabling them to produce scripts that were authentic and 'generative', despite their lack of experience in teaching

or script-writing. Some others felt their lack of insider experience meant that they could not write for black ESL classes but should rather draw on their own experience to raise awareness in English First Language classes in 'white' schools. This required different themes and techniques (for example, exploring non-confrontational ways to deal with the problems of militarisation and prejudice which they had encountered in these schools during teaching practice).

4.4 Series 2:

4.4.1 General information

Series 2 was held in the university vacation, November-December 1985, in the School of Education. The three full-time participants were student teachers who had taken part in Series 1. They worked five to six hours a day for a total of sixty hours over two weeks and were paid as temporary research assistants. I worked with them for about thirty hours as coordinator and on occasion as co-writer. An observer was present for the second last day.

4.4.2 Workshop programme

1. We discussed the political context in which the scripts would be used and decided to write a collection for light relief. We drafted three scenes set in a shopping centre, pavilion and disco and discussed the scenes.
2. We edited the three scripts (which had been typed) and were pleased with them. We then planned and drafted scripts on 'Friday night'. Because of problems with didacticism, we shifted focus with some relief. In discussing and drafting scenes on reversal of sex roles

we encountered another set of problems, to do with sex stereotyping and standard English.

3. We edited three scripts from Day 2 on role reversal. The language issue came up. We also discussed and drafted scripts on the theme of youth groups and again encountered the problem of didacticism.
4. We edited other scripts on role reversal. Because of a writing block on the youth club theme, we changed the format from scripts to agony column letters and the drafting went much better. We then edited, discussed and drafted Teachers' Notes on all scenes so far.
5. We edited the typed letters and drafted more, and discussed and drafted new scenes on casual employment. We discussed coordination in the group, and decided to share the coordinating role the following week; we also discussed the role of observer.

After this session, I had a discussion with the observer about the progress of the workshops so far, focusing on problems and needs felt in the group.

6. As all participants were tired of the light 'Teen Scenes', we tried drafting skits with a serious message. These turned out to be too didactic again. In an attempt to overcome this problem, we arranged all the 'Teen Scenes' for a book and discussed a related theme, teenage independence.
7. During this workshop, we typed all the scenes, producing a 'book', and drafted Teachers Notes where these were missing.
8. I recapped for the observer. We drafted scenes on independence and casual employment, as well as teachers' notes. We also discussed problems of the coordinator's role and the democratic process in group.

4.4.3 Scripts produced

The group produced enough scripts for a book the size of CTS: a series of teenage scenes, a series on reversal of sex stereotypes, and scenarios for improvisation or scripting of a further six scenes, as well as a thematic collection of agony column letters.

4.4.4 Foregrounded aspects of the collaborative process

There was a high degree of trust and frankness in the group. This would not have been possible without our shared (though not identical) political views and concerns. We had worked together during Series 1 and teaching practice. N and P had also worked part-time with me since July, setting up the teachers' resource centre in the Language Education Unit. All three had independently expressed a desire to write scripts because of their positive experience of using scripts in ESL classes during teaching practice and seeing them used in awareness programmes. The workshop idea was the outcome of those discussions. I had hoped that the four of us would work together as participant observers, sharing the writing and the coordinating and reflecting together on the process but unexpected departmental responsibilities meant that I could not be there all the time. My role therefore became more one of coordination than of equal participation.

Series 2 took place at a time students in black high school were boycotting exams and others were writing under police and army guard. Workshops were sometimes interrupted when people came in with news of suspensions or sackings of teachers or detention of teachers and students. In that climate it was natural that the group wanted to explore explicitly political themes. At the same time, there were

strong fears of a clampdown on materials and teachers deemed 'alternative', and there were requests from teachers for 'light relief' because students were tired of politics after the events of 1985. Our initial discussions focused on ways of presenting material for awareness, without courting censorship and without being heavily political. We discussed ways of embedding the issue in some safe context, or using myth or fable (see 2.4). Throughout the series there was tension between the two aims, the 'light relief' and the 'political': didactic tendencies proved to be a problem and humour elusive.

The 'Teen Scenes' were written in an attempt to reconcile these two aims. They were intended to provide light relief but also some analysis (for example, who makes style and who profits from it), but P, N and M complained that it was hard to restrain the urge to draw a moral in every scene! Several scripts which were intended to be light-hearted became absurd because of the inclusion of a didactic political message. Thus, drafts of Friday Night scenes became tracts on the virtues of youth groups until the writers sheepishly decided that it was a tactical error to put youth groups in opposition to discos. This caused a serious writing block until the group switched to an entertaining idea (role reversals to upset sexist stereotypes), and in no time five scenes were written and humour restored. Perhaps ironically, these entertaining role reversal scenes were the only scenes among the 'Teen

Scenes' which 'also had a message'. The writers continued to suffer pangs of conscience about writing 'trivial scenes' at the height of the education crisis. They reassured themselves that scripts encouraged students to write about their own experience and interests (for example, to add to the scenes on casual jobs), which in itself could be seen as empowering for students.

Sociolinguistic issues came up in Session 2, in ways significant for classroom practice. The question of what kind of language to use was discussed at the start. After some debate about using Afrikaans terms, the decision was to keep to fairly colloquial standard English, with a few slang terms when it seemed natural ('hassles', and 'the ou', originally Afrikaans and now in more general use, meaning 'one of the guys'), to avoid offending teachers who insisted on standard English. There was also a concern that teachers might interpret the use of the non-standard in printed materials from UCT as evidence that staff or students of UCT stereotyped 'coloureds' as speaking only the non-standard (see 4.3.3).

A problem arose in Session 2, when one of the scripts was being edited by the group. When I said in passing 'And we'll need to use the standard form, not "that trouser" and "that jeans"', M and N were obviously surprised: 'We didn't realise those are non-standard forms - that's the way

we'd say it'. We had been working together as equals, not as expert/teacher and students, but because I had, unintentionally, corrected them, M and N became apologetic about their 'faulty' language. P (who spoke standard English and had as an adult acquired some command of the non-standard) saved the situation by joking about it, but the next day the effect on N became clear. When he read out a new scene which he had revised the previous night, P, M and I laughed at the extreme formality of the dialogue ('If one wishes to find a casual job, one ought to...'). Only when N looked crest-fallen did we realise that the humour was unintentional: 'I was being more careful of my language after yesterday - I didn't want to make more mistakes!' Clearly, my 'judgement' had jolted N's confidence and his ability to communicate in English. He was almost stuttering when he explained how difficult writing had become overnight:

The dialogue doesn't come naturally any more and I find that I'm watching myself when I speak so I'm making even more mistakes (N: transcript of taped discussion).

When I asked about the implications of this experience for English teachers, N, M and P were emphatic that if students' own dialect of English was undermined, they were likely to lose confidence and fluency. N made the point:

If I can be undermined this fast in a group I know and trust, and I'm English speaking and have a degree from an English university and I have political convictions about the importance of non-standard dialects as the people's language, then what happens to young students when a teacher mocks the way they speak? (N: transcript of taped discussion).

The coordinating role became an issue in Series 2, as participants' notes indicate :

Time and again, C helped the group to focus on the intended audience and context and when there was a writing block, it was left to C to suggest ways of salvaging the session. But it shouldn't be left to one person, we must plan to share coordination (P: extract from workshop diary, Day 4).

N, M and P shared the coordinating role on Day 5. Afterwards they complained that they had wasted time because they had not been directive and organised enough, but they planned to keep on trying. The observer who was present on Day 8 commented favourably on the creativity and productiveness of the group, as shown in the scripts and lesson outlines, but questioned my role as coordinator: 'more like a teacher-facilitator than a democratic equal in the group'. I understood her comment as a polite way of saying that I was being undemocratic and authoritarian. This was as disturbing as the imputation of racism on Day 1 in Series 1 (4.3.4). M, N and P questioned whether it was more important for the coordinator to concentrate on being the democratic equal of all in the group, sharing the direction, initiative, leadership, equally, or to direct the process in the group. They concluded that full democratic process could be so time-consuming that 'everyone would give up and go home - and then what's happened to democratic participation?' They felt that productive participation depended on pacing and direction by a coordinator 'on the

same wave-length as the others in the group'. We all agreed with the observer's assumption that the coordinating role should ideally be shared or rotated and there was some discussion of the experiment on Day 4.

It was agreed that much depends on whether the priority is to get materials written or to acquire the skills of writing, coordinating and so on. In the discussion after the observer left, the consensus was that the observer role should be shared by all participants, or rotated, in the same way as the coordinator's role. The issue of directiveness recurred in a different form in the next series.

4.4.5 Conclusions from Series 2

This series highlighted the positive features of working in a group which has similar political concerns and previous shared experience of cooperative work. The level of trust in the group also made possible a frank discussion of sociolinguistic issues. These might not otherwise have been articulated, with the consequence of silencing at least one group member. The closeness of the group also allowed searching analysis of the role of coordinator and outside observer.

The context of external political upheaval imposed its own imperatives on the writing. On the one hand, it increased

the difficulty of writing light-hearted materials. On the other hand, it reduced the possibility of dealing explicitly with the issues of the time. This resulted in an unproductive tension between entertainment and didacticism.

4.5 Series 3:

4.5.1 General information

Series 3, in February 1986, was open to TESOL and General English Method students. There were four weekly workshops of three hours, outside of course time and not for credit. There were eleven participants (who completed the series), four with teaching experience (between three months and five years). All the groups met outside workshop time to complete their scripts. Five participants met with me on a fifth occasion for a discussion on the processes of working together. The whole group met once after teaching practice to give feedback on how the scripts had been used.

4.5.2 Workshop programme

Week 1: Warming up and choosing themes

As coordinator I introduced workshop aims (script-writing in groups). Discussion of everyone's interests, the audiences they might write for, and their anxieties about writing led to a preliminary choice of themes (sexism, racism). We worked on a script, 'Sisters at the Sink' as in a class, and discussed it as a possible model. At the end, we individually wrote first impressions of the first session ('daunting', 'democratic', 'exciting').

Week 2: Getting into writing groups

We discussed one of the 'Scenes from Township Life' and WBCT. After re-stating themes, participants chose working partners and in groups planned or began drafts, (myths about rape; a local dagga raid; sexist language; young people in another country). Later, each group reported to the whole group on progress and problems with themes. The individual impressions written at the end were mostly more positive than Week 1 ('more confident', 'concrete task').

Week 3: Drafting scripts in groups

Each group outlined its plan to the workshop and continued writing. The themes were the same as for Week 2, but 'young people in another country' was now set in Chile. I circulated to observe and facilitate. Writing went well by the end, except in the sexism group, which became very frustrated. After writing impressions, a member of the frustrated group suddenly expressed uneasiness with the whole series so far, and this led to a general discussion on 'democratic learning and working together' among the five who were still present. I asked them to record their feelings on this question before the next session.

During the two-week break before the next session, each group produced a draft which was typed on a wordprocessor for Week 4.

Week 4: Editing draft scripts

There was excitement when typed copies of all scripts were given to everyone, and each group presented their script for discussion. Afterwards, each group edited its draft, drawing on suggestions made in the discussion. The evaluation of the workshops by the group as a whole was tape-recorded.

I subsequently made the editing changes on the wordprocessor, and everyone received copies of all scripts before teaching practice.

Later that week, at my request, I met the five participants who had been most involved in the discussion about 'democratic working'. We discussed the workshop experience and suggestions for future series (see 4.5.4).

4.5.3 Scripts produced

The four scripts produced were on Chile, sexist car stickers, rape by soldiers and a drug raid (with lively use of the non-standard dialect).

The script on Chile was an interesting attempt to solve the problem which was central in Series 2: how to raise important political issues in the classroom without courting censorship and without being heavy and didactic. The group's tactic was to set the scene in Chile, 'as another perspective on the issues which concern South Africa, but not just writing about South Africa under another name, conveying the situation in Chile'. They decided the script must have a love interest and suspense that students would enjoy. The political repression is revealed in the scene through everyday events. This group planned to work together to complete their play but the detention without trial of one of their members prevented this.

4.5.4 Foregrounded aspects of the collaborative process

In Session 1, three people had given as their reason for participating that they saw the workshops as an opportunity for 'learning to work in more democratic ways'. The series was characterised by reflection on process, and the main issue was to do with 'democratic' versus 'directive' working. B, who had first raised the issue at the end

of the second session, wrote later:

Although I've worked in groups before, there was always a person who knew what they wanted to get out of it ... it wasn't really a shared effort ... there was someone who was a kind of powerhouse and you were fed into that in a way. Here I think the onus was on us to think of ideas, who we wanted to work with... it was totally left up to us, our ideas, our feelings ... I think I found that more democratic than anything I had ever encountered before (B: diary extract, Session 3).

A number of others wrote that they found the sessions, especially the first one or two, 'unnerving', 'disturbing', 'alienating'. Two dropped out after the first session as a result but others kept coming because they felt they 'needed to learn how to work democratically' and that 'a breakthrough would come'. (The observer, who was only able to attend the first session and half of the second, noted 'Your coordinating style is very unthreatening and everyone is clearly at ease already'.)

The question is whether learning to work together 'democratically', as they put it, is of its nature painful. This question was explored in some depth in a discussion the week after the series. (Extracts from the twenty page transcript of the discussion are given in Appendix 6.) In that discussion, contradictory or at least ambivalent responses were expressed about my behaviour as coordinator: 'very democratic', 'facilitating democracy', or as 'so non-directive we were at a loss'. It was striking that those who had previous teaching experience and were thus confident about the audience for whom they were writing, did not have

the negative response reported by the others. It seemed that the anxiety was caused not by the 'democratic' nature of the process but by unfamiliarity with the ESL classroom context in which scripts would be used. Those who did not have teaching experience and/or were unfamiliar with potential users of scripts, found it intimidating to have a free choice of theme. ('As an outsider, it feels pretentious to choose a theme'.) There was a constructive discussion of how the first session(s) could be structured to be more reassuring, with the coordinator taking a more directive role at times.

In one small group when writers found themselves getting stuck because they were not satisfied with any of the topics they decided on, I did not want to be too directive but did see a need to pace and push them to produce a draft before they gave up in despair (see Appendix 6, Series 3, Group 4).

Despite the various hitches, the notes written at the end of the series were positive: 'the actual writing is fun', 'quite easy', 'everyone helps with the dialogue - it writes itself!' While most participants considered that there was a good balance between getting on with the work and reflecting on it, my own feelings were more mixed. At the end of some sessions I felt there had been too much focus on process and that participants must be feeling impatient with

it. When later contact with participants indicated that this fear was ungrounded, I decided that it was caused by my anxiety about being too directive as a coordinator. On reflection, it seemed that my 'democratic and non-directive' approach which participants focused on in Series 3 was a reaction to the observer's comments in Series 2 ('You're directive of the process rather than working as an equal in the group').

4.6 Subsequent workshops

Recent workshops (1987-9) for teachers as well as student teachers have been opportunities to put into practice the principles which emerged from the three earlier series.

4.6.1 Workshops with student teachers

The workshops in May-June 1987 were like Series 3 (in 1986) in that they were open to all HDE students, not in course time and not for credit. This meant that they drew only highly motivated students. The workshops were also similar in the time spent (four weekly sessions of three hours), the number of participants (eleven), and the number who had teaching experience (five, with between one and four years' experience, all in ESL).

For a number of reasons, the choosing of themes was easier and less anxiety-provoking than in Series 3. I was more 'directive', less 'democratic' (to use the terms which

recurred in Series 3). Thus, early in the first session I listed two rather general categories of 'people's history' and 'scripts for Namibia' which had been requested by teachers (mainly teachers who had taken part in Series 1 or 3.⁵

In one group the theme (problematic gender relations among Namibian youth) was chosen by a participant who had taught in Namibia for some time. She was able to give the others some idea of the students and the classroom situation in which the script could be used.

Two groups wrote scripts to supply historical information to counter the textbook version. This was an interesting development from WBCT which had been discussed in the workshop. Three History Method students had joined the workshops for the specific purpose of popularising alternative history. (This was the first of the workshop series to have participants from outside the English Method class.) Their collaboration with two others (who were studying History Method in addition to English Method) produced two ambitious series of scripts, one on the Land Act of 1913 and one a trial of major figures in the history of Afrikaner nationalism. This led to suggestions for the writing of scripts in future workshops, on key aspects of the history syllabus and/or to form the core of an alternative syllabus.

By contrast with Series 3, workshop process did not become an issue, although it was discussed. The focus was more on the scripts themselves and, in particular, on strategies for changing attitudes and raising awareness (for example, confrontational versus empathetic approaches).

The next workshop series, in April-May 1988, was structured in the same way. The consensus in the group was that they wanted to use the workshops as a break from thinking about censorship and other constraints on liberatory education under the state of emergency. They wanted to write scripts for use in awareness programmes or community youth groups, and they did so.

The three scripts were very topical and very controversial. Against a background of country-wide celebrations in 1988 of the fifth centenary of the 'discovery' of Mossel Bay by the Portuguese explorer, Diaz, one script was written from the viewpoint of the original inhabitants. Another script satirised leading figures in the tri-cameral system with its separate parliaments for 'coloureds' and 'Indians'. The third script was the saga of two brothers, one an unemployed political activist, the other a kitskonstabel.⁶

4.6.2 Workshops with teachers

A series of script-writing workshops in June 1989 was part

of a week-long Teachers' Cultural Festival, jointly organised by the teachers' resource centres of the University of Cape Town and the University of the Western Cape. These workshops illustrate a promising approach to the involvement of teachers in the development of materials: short intensive workshops in which teachers produce materials which they can take away and use.

There was a surprising range: two teacher trainers and a social work lecturer, three high school teachers, two HDE students and a B Ed student. In three sessions of three hours, they wrote and edited four scripts. They also reflected on the process and discussed its potential for their own teaching.

Their scripts dealt with beauty contests; divisiveness among college students; radical poetry in Afrikaans; and the return of Namibian exiles. As in previous workshops, the writing went much better when the theme was one which the group felt very strongly about. Trying to write on a theme out of a sense of duty (as one group did initially) proved abortive.

The three stages of the workshop process are illustrated in the three sessions described below. The first stage is becoming able to imagine the script one can write and beginning work on it in a group. The second stage is making a draft in each group. The third stage is editing the draft

as a group.

1. The first session was for getting to know each other, discussing examples of scripts ('Sisters' and WBCT), choosing a theme and working partner(s) and planning a script.
2. The second session was for writing a complete draft in small groups. I had these drafts typed on wordprocessor so that the whole group had copies for discussion in the third session.
3. The third session was for discussing each other's scripts and suggesting improvements, and each group then marked changes they wanted to make and gave me the edited copy.

I later edited the drafts on wordprocessor and sent copies of all scripts to all participants, as well as to the teachers' resource centres which organised the festival. Thus, the scripts were written, edited and available for distribution in the space of a week.

4.7 Conclusion

This chapter has discussed the three series of workshops which were planned research into the process of collaborative work on script-writing in 1985-6, and three series of workshops which took place in 1987-9 as an outcome of that research.

All the scripts produced since CTS are available in the teachers' resource centre at UCT. Plans for further publication are discussed in Chapter 5.

In every session there was discussion of and critical reflection on the process of working together. At times, this happened spontaneously and at times I posed questions about process which the situation seemed to me to provoke. The written record of individual impressions at the end of every session (in Series 1 and 2) allowed the expression of points of view which might not have emerged in small group or general discussion and provided a useful record of changes in perceptions during the series.

The workshops are presented in some detail to highlight relationships between the task itself (learning to write and producing a script), the dynamics of the working groups, and the broad political context. Chapter 5 explores some of the implications of the research in script-writing workshops for other collaborative work.

Chapter 5

REFLECTIONS AND PROJECTIONS

This research has been an attempt to test whether scripts and collaborative writing could be liberatory in the senses discussed in Chapter 2. Teaching was defined (in 2.4.1) as a cooperative process: a dialogue which draws on the experience and insights of students and teacher, in which the task of the teacher is to encourage or provoke students to articulate what they already know and move on to a more critical understanding. This chapter reflects on the place of scripted drama and script-writing workshops in liberatory education within the constraints of the present schooling system and suggests areas for future development and research.

Soon after the beginning of the project, it became apparent that what I wanted to research and what was feasible in the circumstances would not fit neatly within a single research paradigm. Action research might have been appropriate had I still been teaching in a school and wanting to research my own practice. For a researcher without a classroom base, participant observation (of the writing of scripts and of the coordinating of workshops) was more suitable. The research was about process more than product in that even the scripts were conceived, perceived and presented as work in progress and were not finished products.

5.1 Situating the Research Findings in terms of the Theory

In Freire's pedagogy learners are confronted with problems arising from their situation and go through a process of analysing reality - becoming critically conscious. The central issue is how to accomplish this in practice. Freire expresses the problem as follows:

How to be consistent in my teaching practice with my political choice? I cannot proclaim my liberating dream and in the next day be authoritarian in my relationship with the students (Shor & Freire 1987: preface).

I argue that the use of drama (both scripted and improvised) can be a useful means to establish new classroom relationships. It can give a voice to students who are normally voiceless and encourage them to find their own words, in speech and in writing their own scripts. At a deeper level it begins to break through the 'culture of silence' as they learn to act, question, analyse. Working in this way prepares students for, and develops the skills which allow for more assertive, questioning engagement in society. In short, it can be liberatory.

The dramatic form of scripts objectifies the learners' reality in a way which allows the actors sufficient distance to question it. This may in turn generate new insights, lead to a fresh process of naming the familiar reality, and empower learners. An example is an open-ended script, 'Afrikaner Nationalism on Trial' (written by student teachers in 1987 workshops, see 4.6.1). This script challenges the 'founding fathers' of apartheid and analyses the societal structures which determine that familiar

reality.

Scripts can encode learners' reality in their own or familiar words. Communicative language teaching is concerned with language use which is interactive, authentic and natural (Brumfit 1984, Breen & Candlin 1980): the focus is on conveying and receiving messages of interest to speaker and listener (Rivers 1987: 4). Script-writing, as described in this dissertation, attempts to fulfil these aims by producing materials on subjects which engage the students ('generative themes') in language with which they identify: words which are familiar if not their own.

The classroom should be a place which validates the range of students' linguistic repertoire: not only according recognition to their own language, but also allowing them to articulate insights into the significance and place of different dialects and registers. Many students are skilled in manipulation of registers (a fact which emerges in improvisation, jokes, school interaction) but have never analysed what they are doing. Recognising ('naming') this skill of decoding power relations encoded in language (see Janks 1988) and practising it in the classroom, can be an important step in developing what Freire and Shor term 'critical thinking'.

Scripts as tools for problem-posing also facilitate a relationship of dialogue between teacher and students. The problems/themes are not imposed as a foreign reality with teacher as necessary transmitter and interpreter and therefore authority.

Rather, the reality is familiar - common experience - and there are speaking parts for all. This brings in the liveliness of student talk described by Kohl (1972) and helps to give openness to classroom discourse by restraining the teachers' voice (see 2.2.3). When scripts use devices and content which the students are more expert in than the teacher (youth culture, popular music tunes and refrains, local language, protest call responses), the teacher's role is transformed naturally into that of coordinator. The teacher may become one of the players whose dominance is contained within the form of the script. To allay teachers' concern about how to coordinate dramatisation of scripts in big classes and keep discipline, a role may be incorporated in the script for a teacher-narrator who gives stage directions and is responsible for organisation within the framework of the drama.

It would however be misleading to exaggerate the equality of the dialogic relationship between teacher and students. In Freire's words, this needs to be 'not directive of the students but directive of the process' (Shor & Freire 1987:46): the control is still with the teacher. This is important for many teachers who, when faced with new methods, fear indiscipline and loss of control. Students schooled in transmission teaching may also find it hard to adapt their expectations of teachers. There is a clear need for what Shor terms 'transition pedagogy': gradually introducing students to a new approach to learning (see 2.4.5).

The initial insecurity reported by many workshop participants was

indicative of general expectations of direction and control from the teacher figure. Freire underplays the power of student expectations to socialise the teacher into a controlling role and the difficulty for teachers to break out of that role without abdicating all responsibility for the learning process. Structuring and coordination by the teacher is important for participation by students, a point which emerged clearly in the workshops for student teachers described in Chapter 4.

5.2 Reflections on the scripts

Evaluation of the scripts took place during the writing of CTS as well as after publication. The evaluation was an integral part of the research, more 'formative' than 'summative' (Scriven 1981) in that it focused on improvement of scripts in process rather than finished products. Precisely because the research took place in and around classrooms within a repressive education system, a dispassionate evaluation was impossible. Because research of this kind depends on a personal network (see 2.5 for reasons) - which in this context assumes some sharing of political views - there was a strong element of the personal and subjective in evaluation. The initial network used for the distribution of scripts in the pre-publication phase grew fairly rapidly once I began working with student teachers in the TESOL Method course and visiting schools during student teaching practice. Research partners for the post-publication evaluation came from this extended network.

Pre-publication and post-publication evaluation of the scripts was described in Chapter 3. The feedback showed that the scripts were being used in ESL classes and in awareness programmes. The processes and problems involved in obtaining comprehensive feedback (especially in written form) are described in Appendix 4. Written feedback came mainly in the form of Response Sheets from teachers and letters or draft scripts from students (for example, 'Brothers Down the Drain', which was written in response to 'Sisters at the Sink'). Written feedback was supplemented by observation, by discussion with teachers and high school students, and by interviews with teachers. Those users who gave feedback all reacted positively to some if not all of the scripts. Only two totally negative responses were received, neither from a teacher (see 3.2.1). Responses from teachers and student teachers indicated that they found the scripts useful for:

- a) introducing into the classroom situations and themes that students identified with;
- b) giving a voice to students who previously appeared unwilling and/or unable to speak English in the ESL class;
- c) leading students on to express their own ideas in English;
- d) facilitating group work in big classes;
- e) creating or increasing interest and energy for discussion, reading, writing;
- f) raising awareness of social and political issues.

Another important source of information was observation. I

observed numerous performances of scripts such as WBCT and 'Removals' which had been incorporated in student-run awareness programmes. I also analysed the requests for scripts and the scripts written by users in response to others they had seen. I deduced that:

- a) scripts were perceived by students and teachers to be useful for raising awareness of social and political issues;
- b) there was a demand for more awareness-raising scripts and in particular for alternative history scripts;
- c) work on CTS encouraged a few teachers and many students to improvise their own scenes and/or draft scripts.

The feedback thus indicated that the scripts accounted for an increase in fluency activities (Brumfit 1984) around generative themes which engaged language learners in naming and decoding aspects of their reality.

While quantitative evaluation is not necessarily helpful or desirable in research of this nature, the evaluation remains incomplete because of the boycotts in schools (in 1985-6). It is hoped that some of the gaps in the evaluation can be filled by research into the use of scripts which are presently being collected for publication. Possible directions for future research are discussed in 5.6.

5.3 Reflections on the process of writing scripts

Two approaches to script-writing, 'consultative' and

'collaborative', developed in the course of the research. Each has specific uses for the development of materials. They can be used separately or in combination.

In consultative script-writing (Chapter 3) the actual writing is done by one person drawing on the interests, needs and ideas expressed by students or teachers. There may be a period of deliberate if not formal consultation during which the writer seeks out interests, needs and suggestions, or asks for reactions to those s/he has already gathered. The writer then drafts a script and shows it to others for their response. Posing specific questions about the appropriateness of language and situation has proved to be useful. This testing process is an aspect of formative evaluation: it ensures that materials are relevant and challenging to users. (See 2.1 and 2.2 on teacher as researcher.)

In collaborative script-writing (Chapter 4), the actual writing is done by two or more people working in a group. Participants may have been through a process of informal consultation of the kind described above, or may be drawing on their own experience as students or teachers. The whole process (from initial drafting to testing and editing on the basis of feedback from users) may be collaborative. On the other hand, any of the stages may be delegated to a member of the group. The extent of delegation depends on whether the priority in the workshop is the production of materials or the development of participants' skills in all aspects of materials production.

There are strengths and problems in both approaches. Writing alone can be much quicker but it is difficult to sustain without support, comment and ideas from others. (For a discussion of some problems inherent in writing teaching materials in isolation from students and the classroom situation, see 2.4.4.) In a workshop people can share ideas and keep each other going but the process requires considerable time and energy and the task of coordinating should not be underestimated (see 4.5.4, for example, for discussion of the problems of balancing democracy and directiveness). Continuous evaluation by all participants was built into the process of script-writing workshops and went according to plan, unlike the classroom evaluation of CTS (see 3.6). As Chapter 4 indicated, the evaluation of workshops focused on the collaborative writing process, including the role played by the coordinator.

I intend to continue with both kinds of writing: each stimulates and frustrates, but the tension between them is productive.

5.4 Future scripts

Many scripts have been written during the research, in addition to those published in CTS. Chapter 3 referred to some of the scripts which were sent in by students or teachers in response to CTS. Chapter 4 referred to those written in the three series of workshops in 1985-6, and in subsequent workshops.

Some of these scripts were written for use in subjects besides English (other languages, guidance, economics and history), and some were written for awareness programmes. I would argue that the principles are also generalisable to the development of teaching materials other than scripts and writing workshops, for adult and non-formal education.

A number of alternative history scripts, prompted by WBCT, have already been written. These scripts respond to the demand from schools and youth groups for scripts for awareness programmes. The scripts deal, for example, with the history of repression and resistance in South Africa (1987 workshops), the working lives of ordinary people, based on oral sources (1988 workshops) and the history of Namibia (1989 workshops) (see 4.6.1 and 4.6.2.). About twenty of these scripts are being edited for publication. A number of them will be used in an editing workshop with teachers and student teachers. In addition a series of short scenes on Cape Town from pre-colonial times to the present is being planned in consultation with teachers and local historians who are interested in popularising research.

Other writing workshops have been planned to include student teachers and several participants from previous workshops who are now teaching. These will be directed at producing scripts on the two 'models' described below, as will the consultative writing which I plan to do. The two collections envisaged are a response to the demand for scripts like 'Sisters' and WBCT, which became

evident during the evaluation.

In the first collection, the scripts will be similar in form to 'Sisters', with between two and four speaking parts, to facilitate pair or small group work in big classes. Like 'Sisters', these scripts will end at a crisis point to encourage students to carry on the discussion. They could be used to structure oral work for a single or double period, thus filling a need expressed by many teachers.

The dialogue form lends itself to realistic situations which can serve as problem-posing codes (see Wallerstein 1987). 'Sisters', for example, has often led to critical discussion of power relations in the family. These scripts will be used to give concrete meaning to key concepts in various subject areas, in the same way as 'Sisters' depicts sexism in the family. Examples from history include 'democracy', 'capitalism', 'socialism'. Such dialogues may involve oppositional roles to expose students to different points of view. The open-endedness should encourage critical discussion. Teachers will be involved in drawing up the list of key concepts and writing the dialogues, whether as consultants or in collaboration.

In the second collection the scripts will be similar in form to WBCT, that is, with speaking parts for a big class including some form of choral speaking. In the present situation where high school ESL classes commonly have at least forty students - and primary classes many more - choral and group speaking is

essential if all students are to speak in English.

There is a tradition of chorusing in the classroom in black primary and high schools which is rightly criticised as rote learning but is an understandable strategy for coping in big classes. Classroom drama offers ways of exploiting this familiar technique for the purposes of liberatory education. Ways of using the chorus to stimulate critical thinking can be written into the text. For example, the chorus could pose questions for the audience to answer. It could teach more assertive questioning of the status quo than students are used to (WBCT begins this process). Stage directions could indicate conflict or contrast between groups by means of differences in tone, voice, pace, movement or position, to avoid the monotonous recitation which students may be used to. The chorus could also include familiar songs or teach new ones. There are rich local oral and musical traditions to draw on, including religious or political chanting with brief formulaic responses. There are also traditions from elsewhere such as rapping, spirituals, and calypsos.

Improvising and/or writing choruses offers exciting possibilities for collaborative work by students. Jacklin (1986) describes work with a Standard 5 class in a black rural school who researched the causes of juvenile delinquency in the area and composed a script on the subject, making use of a chorus. The project was essentially collaborative research which developed critical questioning (of the social causes of delinquency) as

well as fluency in English.

5.5 Future script-writing workshops

The research provides evidence of the usefulness of script-writing workshops in pre-service or in-service training as an experience of liberatory process and reflection on process.

Many student teachers - and many teachers - have no experience of cooperative, participatory, interactive learning, although they may be intellectually and politically committed to it. In my view, one necessary step towards changing classroom practice is positive experience of such learning and the opportunity to reflect on it during teacher training. Script-writing workshops have this potential. The student teachers who participated in the workshops reported that, despite their initial insecurity, they felt empowered by the experience of collaboration and reflection and it enabled them to conceive of similar collaborative work in their future teaching. A key to this empowering of participants was the actual production of scripts.

Some expressed anxiety about their ability to use what they had learnt, within existing classroom constraints. Teachers (not only new teachers) need support structures if they are to persevere with innovative teaching approaches. I would argue that workshops can be an important source of support. Some teacher involvement in student teachers' workshops can help to compensate for student teachers' lack of experience and knowledge of

audience. Experienced teachers can commission scripts on specific themes, making clear the situation in which they will be used, and afterwards give feedback (see 4.7.2). When teachers act as consultants in this way, it may also help to identify their students' needs. One useful model for teacher workshops was described in 4.6.2: short intensive writing workshops outside teaching time. Another model is methodology workshops at university and teachers' training colleges for in-service teachers.

Logical developments could include a do-it-yourself manual for teacher trainers on how to run such workshops and a manual on script-writing for teachers (and youth groups). There has been enthusiastic response to this idea from teacher trainers from three rural colleges for primary and lower secondary teachers, and an urban college for pre-school and lower primary teachers.

5.6 Future research directions

On the basis of my experience, I would recommend that future research in this area should be done by a team, not by a solitary researcher.

Teachers should be involved in the research process: ideally, they would be seconded to form a writing team. This would simplify the logistics of sustaining work relationships with a large group of practising teachers. Failing secondment (or in addition to it), during part- or full-time study at university or

training college, teachers could undertake research projects (for academic credit). Such projects could involve script-writing or other materials development, and/or evaluation of the materials in schools.

Precedents have already been set for students in African Studies Honours at UCT and the Masters courses associated with the Community Education resource centre in African Studies to popularise their research through scripted drama, in consultation with teachers (Kell 1989). Academics (historians, for example) with an interest in popularising research may collaborate with teachers, student teachers, school or university students to write scripts on their area of expertise.

(Further suggestions for collaborative work with teachers and student teachers are detailed in Appendix 8.)

Another area for research would be mapping how and to what extent scripts - and script-writing - continue to be used by teachers who have been part of the research project, with a view to establishing how and to what extent the use of scripted drama has been (or could be) integrated into the teaching of those interested in its liberatory potential.

The longer-term effects of the use of scripts in developing learners' confidence and fluency and the bearing this might have on accuracy in language use should also be investigated. I would argue that a controlled experiment (comparing a sample of ESL

students who were 'actors' in classes where scripts were used with a sample of similar students in conventional 'transmission'-type ESL classrooms) is inappropriate. However, research into longer-term effects could answer some of the concerns of ESL teachers about the use of a method like scripted drama which may be perceived as threatening and/or untested.

An important area for continuing research is local language use. Most of the scripts so far have been written in standard English; those which incorporate non-standard language were written by students or student teachers from DEC schools who were members of the speech community depicted in those scripts. Feedback on the scripts (such as 'Removals' and 'The Van Aarde Family') indicated that students responded with excitement to seeing their speech in print. According a place to students' own speech can release considerable energy for language learning, whereas banning natural speech from the classroom can constrain and silence students. However, there is a tension between legitimating real speech and trapping students in non-standard usage ('ghettoizing') by reinforcing it in the classroom. There is a further problem of reinforcing apartheid through language: the different linguistic contexts of DET and DEC schools in Cape Town were described in 1.4.1.1. Scripting from students' real speech has not been undertaken in DET schools, but deserves investigation. However, using only very specific, 'real' language may restrict the accessibility of scripts to either DEC or DET schools. Script-writers need to be aware of the dangers

of language which excludes at the same time as it includes.

Research into shifts in community attitudes towards language use is a necessary part of work of this kind, as school attitudes do not develop in isolation. (See Ndebele 1987, McCormick 1989, and Language Projects' Review 1989, for discussion of attitudes towards language.) Research of this kind will not be simple: the politically charged nature of the language issue was emphasised earlier (see 1.4.1.1).

Requests from former workshop participants, now teaching in black rural schools in South Africa and Namibia, are indicative of special needs and challenges. Class sizes of eighty and more place even greater strains on would-be liberatory teachers than the Cape Town schools described. Extension of the project in such schools is a first priority.

Although little has been written about liberatory education in big classes, there are insights to be gleaned from non-formal adult education in the context of big groups. One promising area for research is educational drama in non-formal adult education. This is relevant both for the approaches to the writing/ improvisation of scripts and for the dramatic techniques employed.

There are strong local traditions of workshopped drama at big public gatherings such as Mayday, Soweto Day, National Women's Day. The Sarmcol workers' play about strikes in a multi-national

company is a powerful example of drama used for the political education of actors and audience. The play was workshopped by workers who lost their jobs during a strike and they have performed to workers and other groups around the country to raise awareness and to raise money for the activities of their collective. The SACHED video, 'Poetry of the People' (1987), illustrates ways in which poetry is performed at public occasions such as political meetings and funerals. The declamatory technique of Mzwakhe Mbuli is an example (The People's Poet, 1989). There are also many examples of workshop presentations of history from below (see for example, Stein & Jacobson 1986: Sophiatown speaks).

Because few workshop productions are recorded in print or video, much is lost which would be of value beyond the performances. Some of these scripts could be of direct use in the classroom, once recorded and transcribed in collaboration with the players/workshop group. Here the experience of working with students to transcribe scenes/plays from tape-recordings and notes of performance is relevant (see 3.2.5).

There are rich sources of materials and techniques elsewhere. For example, Brechtian techniques of narration, direct engagement of the audience and the use of song and movement, could all be used to address local issues. In some cases, material from Brecht and others could be drawn on extremely directly, simply substituting local names, places and so on.

Old forms can be adapted for new purposes. For example, calypso, previously street entertainment with some elements of social commentary, was used for popular education (political, economic, anti-sexist) in Grenada after the 1979 revolution (see Searle 1984). It would be useful to examine local traditions (urban and rural) with an eye to the same sort of transformative use.

Afterword

The research is concerned with the democratisation of classroom practice within a divided and divisive schooling system in a repressive society. It recognises the constraints but explores the space for liberatory education which scripted drama offers. Working collaboratively in a problem-centred way has political implications. It helps to develop more assertive communicative and analytical skills which have implications for students' engagement in society, inside and outside school: 'transformations come in all sizes' (Shor & Freire, 1987: 34).

CHAPTER 1 ENDNOTES:

1. Here inverted commas are used to indicate dissociation from the ideology which produced the so-called 'independent homelands' and 'self-governing homelands'.
2. See also Hartwig and Sharp 1984, Davies 1984, Buckland 1984 and Chisholm 1984 on aspects of the crisis in black education.
3. See Kruss (1988) on the origins and the implications of the call for 'People's Education for People's Power'. In the present work I do not use the terminology of 'People's Education for People's Power', although I share its aims and hope that this research contributes in a small way to the realisation of those aims.
4. Other examples of wastage are the current 'surplus' of trained teachers and school places and the closing of schools and training colleges for 'whites' resulting in the unemployment of 'white' teachers, despite a desperate shortage of teachers and classrooms in black schools in the same geographical area.
5. Simons (1984, 1986) analyses turn-taking techniques used by teachers and students in such classrooms.
6. There were already small numbers of Xhosa-speaking students in some DEC schools when the House of Representatives announced in February 1986 that students would in future be admitted to DEC schools on a non-racial basis. (SAIRR 1986: 422). Since then the number of Xhosa-speaking students has grown significantly in some of the schools which offer English First Language.
7. The two teachers interviewed, G and S, are the research partners referred to in Chapter 3. Research partners are referred to by initials only.
8. For a recent and readable survey of the issues, see Language Projects' Review, vol.4, no.2, July 1989.
9. This is clear, for example in the Department of Education and Culture's English Second Language: The Fortnightly Cyclic Approach (1985); and in the Department of Education and Training's Notes: NSC Paper 1: The New Syllabus (1988),

CHAPTER 2 ENDNOTES

1. The work of Dolci (1981) in Sicily and Werner (1977, 1982) in Mexico offers important insights into the role of concerned outsiders in a lengthy process of research into community problems and liberatory adult education.
2. Consciousness-raising groups in the women's movement - small groups which meet to discuss personal experience as a means to understanding women's oppression and to the political empowerment of women - have much in common with Freire's conscientizing groups.
3. All Freire's work, but particularly his early work before Pedagogy in Process, has been criticised for political utopianism and lack of political analysis. Mackie (1980) argues that Freire's discussion of liberation and oppression 'is couched throughout in psychological terms, which, despite their penetration and force, omit the material and economic bases of social arrangements (114-5). See also Torres (1983) and La Belle (1987). Giroux on the other hand, sees Freire as standing between two radical traditions, combining the 'language of critique' which draws on the analyses of the new sociology of education, and 'the language of possibility' which draws on liberation theology (1984: xiv).
4. The reference given is to Giroux's quotation from Kohl. Giroux (1983) has theorised the contradictions and spaces within schooling in capitalist society, which can be exploited for liberatory education. For analysis of the move to the right in educational policy and attitudes in the United States, see Aronowitz and Giroux Education Under Siege, (1985) and Shor, Culture Wars (1986a).
5. Freire's dialogue with Shor in A Pedagogy for Liberation (1987) explores problems and possibilities for his pedagogy in schools and colleges.
6. Despite some problematic notions of racial differences and its whimsical style, Ashton-Warner's Teacher (1963) is a pioneering ethnographic study of the teacher as learner and of liberatory literacy teaching for children.
7. In Britain there were exciting attempts to extend Neill's (1968) free school ideas into state schools, for example in a big comprehensive in a working class area of London (see Berg 1968), as well as in urban free schools such as the Liverpool Free School.

8. See Shor's Critical Thinking and Everyday Life (1989) set in a working class college in New York; Freire for the Classroom, A Sourcebook for Liberatory Teaching (1987), edited by Shor, on the work of Wallerstein and others in schools and colleges or non-formal adult classes.
9. Letter to a Teacher by the School at Barbiana (1970) is an extraordinary example of the energy for learning and applying new skills which can be released during a group process of critical thinking. Written collectively by eight boys from a poor community school near Florence, the book describes and analyses the culture of silence in which the poor are trapped by the schooling system and the education they demand. It displays considerable skills of statistical analysis and argument. The open letter is intended to be a code to provoke discussion and action among teachers.
10. For useful overviews, see Richards and Rodgers (1986); and Methods that Work: A Smorgasbord of Ideas for Language Teachers (1983).
11. See Richards and Rodgers (1986) for a critique of the theory of language learning which underlies the communicative approach (71-72), and for discussion of a communicative approach to syllabus design and instructional materials and classroom procedure (73-82).
12. Rivers (1987) presents a range of work developed by teachers for sequencing interactive activities in the classroom, not only for speaking and listening, but also for reading, writing, poetry and song, drama, grammar exercises and testing. Rivers describes her approach to communicative language teaching as 'interactive'.
13. The night schools, under church and/or university auspices, were all illegal. See Bird (1984) for an explanation of the government position on night schools for blacks.
14. Liz Johanson, who has continued to work in ESL teaching, and in teacher upgrading.
15. Willis' Learning to Labour, (1977) an ethnographic study in a similar school, analyses the resistance of working class boys alienated from the dominant culture of school.
16. Other extracts were about a boy in trouble at home and at school, who lives for his kestrel hawk, which provoked comments after class about the way school and family worked against the 12-year old hero (Hines 1969: A Kestrel for a Knave); and about teenage lovers in conflict with parents about a shotgun marriage (Barstow 1961: A Kind of Loving).
17. See Cornell (1976) Senior English Workbooks 1-3, on comprehension and writing skills. An example of the literature workbooks was Cooper & Cornell (1976) First Reading Guide to 'Stories with Appeal.

18. Angela Norman, an experienced ESL teacher and course-writer.
19. Typical responses in the year-end evaluation were:
'This is much harder for us than a lesson from the teacher but spoonfeeding cannot make us pass'; 'This takes away the loneliness of studying and a person can remember more'; 'This has made us to think for ourselves, we have left behind childish things' (Report to SACHED Research and Development Seminar, December 1974).
20. Winter schools organised by the Institute of Race Relations in Johannesburg were another valuable opportunity for trying out materials for small group work, this time in classes of up to a thousand high school students. They worked on the materials in groups of four. Six coordinators circulated.
21. After 1976, the BED was re-named the Department of Education and Training (DET).
22. There are ancient and modern traditions for encoding themes indirectly: riddles, myths, fables, parables, satire, cartoons or jokes.
23. Influences here were: socialist and/or feminist readers' and writers' cooperatives (for example the Boston Women's Health Book Collective; and Centerprise Cooperative in Hackney: see Working Lives); the collections of student writing compiled by Searle (1973a, 1973b, 1975), a teacher in the East End of London (and later in Grenada and Mozambique); and the work of Holbrook (1964a, 1967a), although Holbrook ignores political context.

CHAPTER 3 ENDNOTES

1. Support for the use of group and choral parts was expressed at a workshop on CTS at a conference of the South African Association for Drama and Youth Theatre at the University of the Western Cape in June 1986. The workshop began with a quick, unrehearsed play-reading of WBCT by a group of about thirty primary, secondary and tertiary-level teachers. One of the participants, a drama lecturer and a mother-tongue English speaker, commented afterwards that she had felt very nervous about reading aloud in a group of peers and had been relieved to have a group part. Others who said much the same included two education lecturers, one a mother-tongue English speaker, both highly articulate.
2. Until the mid-Nineteenth Century most Africans in Cape Town were slaves from other parts of the continent but by Rhodes' time, Africans displaced by the colonial wars in the Eastern Cape had been working at the Cape for two generations on the quarries, farms, docks and fishing boats (see Saunders 1980, Bickford-Smith 1980).
3. When one principal wanted to censor a performance of WBCT in a school concert on the grounds that it was disgraceful to have a toilet-cleaner on stage and would be better to have a plumber, the toilet-cleaners insisted that they had a right to be heard (source: personal communication from Standard 6 teachers at the school, July 1984).
4. One of the student teachers who took part in Series 1 script-writing workshops in 1985 later wrote two scripts on Khoisan resistance to European settlement at the Cape. The scripts formed part of a research project for African Studies Honours. This model, script-writing for academic credit, is discussed in Chapter 5.
5. The draft scripts, 'Sisters at the Sink' and 'Boys and will be boys but ladies must be ladies', were sent to the students whose writing had inspired them, with a request for comment and permission to publish. The comments on the former were 'The situation is quite true to life as you have put it down' and on the latter, 'You've changed the names but they will surely recognise themselves and it serves them right. Not that it will change them but at least it will provoke discussion.' They readily agreed to publication: 'It's a pleasure to see something in print with my name on it' and, wilyly, 'As one of the FPs, I'm pleased to see my name in print because I contributed ideas for discussion.' 'FPs' (Forgotten People) was a reference to a draft script of WBCT which I had included.
6. The township (and school) will not be identified.

7. When WBCT was put on at concerts at two DEC schools, there was laughter as soon as the two African migrant workers said their names. The reason, I suspected, was that Africans were stereotyped as amusing low-life characters in the same way as the toilet-cleaners (who did not have African names) who were also met with laughter.

CHAPTER 4 ENDNOTES

1. The guest lecturer, Kay McCormick, English Department, UCT, is involved in sociolinguistic research in Cape Town (see English and Afrikaans in District Six: A Sociolinguistic Study, 1989).
2. The unemployment script was published in Youth Express, (1987) a collection of writing by young people which was intended to 'raise awareness' See Appendix 7.
3. The student teachers are referred to by initials only.
4. The observer, K, was teaching the General English Method course (while I taught in the TESOL courses). I had suggested that we observe each other's classes and meet once a week to discuss our observations. K agreed. He observed two of my classes and I watched three of his, before the agreement lapsed from his side, without explanation. He made only one comment about my teaching (4.3.4). I questioned his transmission teaching approach and bland teaching materials and invited a critique of my teaching, but there was no real discussion.
5. The idea of such commissions from teachers has since been put into practice in the 1988-9 TESOL Method course. For example, scripts on Namibian history were written as a group project in 1989 at the request of Namibian teachers who had taken part in Series 3.
6. 'Kitskonstabels' which is Afrikaans for instant constables, is a derogatory name for blacks who have undergone a very brief training to join the ranks of an assistant police force. Kitskonstabels have a reputation for brutality in black townships and are widely regarded as 'sell outs'.

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CAPE TOWN SCENES

**A COLLECTION
OF SHORT
SCENES AND
PLAYS**

Published by the Language Education Unit, University of Cape Town.

Edited by Carohn Cornell.

TEACHERS' GUIDE TO CAPE TOWN SCENES also available from the Language Education Unit.

THANKS — to all the writers: teachers, teachers-in-training and highschool students.
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ACTING TIME

CAPE TOWN SCENES

Some of the scenes fit together to make a kind of play, some stand on their own—and in between the scenes you'll find ideas about writing your own scenes or plays or stories . . .

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P.S.

There are also a few STORIES in this book—when it's time for language work: 89

THE GOOD OLD DAYS?

AN OLD MIGRANT WORKER LOOKS BACK

THE STORY OF OSCAR, A WELSH EXPLOITER

THE STORY OF KINO AND JUANA—AND THE PEARL

WRITING TIME

IF YOU HAVE IDEAS ABOUT THESE SCENES, WHAT TO CHANGE AND WHAT TO ADD, PLEASE WRITE US A LETTER. FOR SOME IDEAS ON HOW TO WRITE YOUR OWN SCENES, PLAYS, STORIES, HAVE A LOOK AT THESE PAGES:

IF YOU WANT TO WRITE

- * about **life in a family**—it doesn't have to be your own family!—look at Page 18
- * about **life at school**, look at Page 40
- * about **music**—or to make a soundtrack for a play—look at Page 32
- * about life in **your neighbourhood**, look at Page 77
- * about **people who helped build Cape Town**, people who are forgotten in the history books, maybe even old people you know, look at Page 11–13, 61
- * about activities in a **youth group** or other **community groups**—over to you!

P.S. Don't be put off just because you feel you aren't good at writing or don't know what to write about. Have a look at these scenes and at the suggestions, discuss them with friends or classmates, or your youth group, and start writing . . .

Please send your writing or tapes or comments to:

Ms Carohn Cornell

Language Education Unit

Education Faculty

University of Cape Town

Private Bag

7700 RONDEBOSCH (Messages: 69-8531 Ext 641)

AN INVITATION TO STUDENTS WHO USE THIS BOOK

Dear Students,

This book is a collection of short scenes and plays for you to try in your classroom. They have all been written in Cape Town in the last year or two, by high school or university students or by teachers. If you and your classmates or your youth group are interested, **why** don't you write your own play or story and maybe you could encourage your teachers to write something too? Your work could be in the next book.

Many different people shared their ideas and helped to write the scenes and plays. Some people also helped by writing to tell us what they liked or didn't like in these plays and what they would like to see in the next book. Please send us **your** criticism, **your** ideas, **your** writing. Then with your help we will be able to make other books about things that interest you.

We hope you'll find some things in this book to interest you. Have a look at the names of the plays—perhaps you have already read some of them or seen them acted.

Maybe you have already seen the first play on the list, "WHO BUILT CAPE TOWN?" It was written by a teacher at Bonteheuwel Senior Secondary in 1982 and when Garlandale Senior Secondary put on their lively concert, "Barriers", in 1983, they changed it a bit and did it at the end of their programme.

The second scene, "SISTERS AT THE SINK", has been tried out at lots of schools and in some youth groups so you may have seen it. But you probably haven't seen its partner, "BROTHERS DOWN THE DRAIN", which students at Ocean View made up with their teacher.

Have you seen the play that Std 9 students at Steenberg Senior Secondary wrote all by themselves—"THE VAN AARDE FAMILY"? It became quite famous because so many people saw it at the 1983 school concert or when it was put on for different community organisations. Std 9 students at Belgravia Senior Secondary also wrote their own play. The audience responded very well to their play, "REMOVALS", at the 1984 school concert. In this book some of the writers from Steenberg and Belgravia will tell you how they did it. They all say it's easy!

If you and your classmates write a play or a story **please send a copy**. It doesn't have to be typed, it just has to be clear. It would be wonderful to have a tape as well, so we can hear exactly how you acted. We'll copy your tape and return it or we'll send you a clean tape in exchange, whichever you prefer.

Don't forget to give the names of all the writers/actors, your class and school, and school address.

Of course we won't use your names if you ask us not to—you can be anonymous if you want to be or make up pseudonyms for yourselves. We would like you to get the credit when something is published but it's up to you to decide.

Unfortunately we can't promise to publish everything but we can promise to put everything in a place where teachers and students are welcome to come and read it or copy it. If we are going to publish something you send us, we may ask to come and take some pictures of you to go with your work.

By the way, no-one will make a profit out of these books and they will be sold as cheaply as possible.

We look forward to hearing from **you**.

THE WRITERS



ACTING TIME



— a short play written by Carohn Cornell for a big class to act in the classroom—

THE CHARACTERS IN THE PLAY:

- * the YOUTH of Cape Town, quite a big group
- * a few VIP's, "VERY IMPORTANT PEOPLE" whom we all know from history books
 1. JAN VAN RIEBEECK
 2. SIMON VAN DER STEL
 3. LADY ANNE BARNARD
 4. CECIL JOHN RHODES
- * a whole crowd of FP's, "FORGOTTEN PEOPLE" whom we don't know from history books . . .
 1. ANDREAS FROM AMSTERDAM—builder
 2. HANS FROM THE HAGUE—brickmaker
 3. OUWE JAN FROM ANGOLA—slave gardener
 4. OUPA LANDMAN FROM DISTRICT 6—gardener
 5. GEORGE LANDMAN FROM BONTEHEUWEL—gardener
 6. ADAM FROM MADAGASCAR—slave labourer
 7. MARIA FROM ANGOLA—slave cook
 8. MANASSA FROM JAVA—slave winemaker
 9. BASTIAAN FROM BENGAL—slave carpenter
 10. ANNA MOSES—slave cook
 11. SORAYA HASSIEM—housekeeper
 12. MIRIAM VAN DER RHEEDE—washerwoman
 13. IRENE JANUARY—ironing woman
 14. DOLLIE WADJA—dressmaker
 15. JOHN ABRAHAMS—porter
 16. ABDURAGHMAN ISAACS—porter
 17. PIETER ADAMS—toilet cleaner
 18. IZAK DANIELS—toilet cleaner
 19. AMIEN TRAJIEDT—mason
 20. PHILEMON FORTUNE—farmworker
 21. BAMBATA ZONDI—migrant mineworker
 22. MALUSI JALI—migrant mineworker

YOU DON'T HAVE TO LEARN THE WORDS OFF BY HEART—YOU CAN HALF-READ AND HALF-ACT. IF YOUR CLASS IS QUITE SMALL, TWO OR THREE COULD PLAY THE YOUTH; AND ONE ACTOR COULD PLAY SEVERAL FP's. AFTER YOU READ THROUGH THE PLAY ONCE, YOU'LL SEE HOW TO ORGANISE IT.

SETTING:
A CAPE TOWN CLASSROOM IN 1987

- YOUTH 1: Good morning, everyone. Welcome to our play! I'm glad you're all taking part and I hope nobody is feeling shy. You all know what the play's about, don't you?
- YOUTH: (ALL TOGETHER) Who built Cape Town? That's what we want to know. That's what our play is about. The history books don't tell us the whole story, but we want to know. Please give us the facts—who built this place?
- YOUTH 1: That's what our play will show. No problem! But let's introduce ourselves before we carry on.
- YOUTH: We are the youth of Cape Town. Some people say we are children, some call us kids. But we aren't children any more, we aren't kids. We are the youth of Cape Town. And we have a right to know who built our city. Who can tell us? (TO THE VIP'S:) Can you tell us?
- VIP'S: (SHOWING OFF) Oh, yes, **we** know the answers. We are the VIP'S, the **very important people**. We are the people in your history books. We are the best people to tell you who built Cape Town.
- YOUTH: (SHAKING THEIR HEADS) No! The history books don't tell us the whole truth. So how can we believe you? We want the truth, the whole truth and nothing but the truth! (TO THE FP'S:) Can you tell us the whole story?
- FP'S: (SHY AT FIRST) We can **try** . . .
- YOUTH: But first tell us who you are. Are you also VIP'S?
- FP'S: (LAUGHING) Oh no, we aren't VIP'S! Never! We are the FP'S.
- YOUTH: (VERY INTERESTED) What do you mean? What does "FP" stand for?
- FP's: (PROUDLY) We are the Forgotten People. You won't see **our** names in the history books. Never! But it was our sweat and our struggle that made Cape Town. Without us it would be no city. Just the Cape of Storms. We sweated to make it the Cape of Good Hope. We sweated to build Cape Town and today we will tell you our story. The Forgotten People will speak at last!
- YOUTH: (IMPRESSED) Let the Forgotten People speak at last! Tell us who you are. Tell us who built Cape Town.
- VIP'S: (TALKING AS IF THE FP'S AREN'T EVEN THERE—NOT RUDE, JUST TOO SURE OF THEMSELVES) We are here today to tell you how we built Cape Town. Could we have your attention, please? . . . Your attention, please! We are very busy people with **very important** things to do and we don't have much time to spare.
- VIP 1: (WAVING A R2 NOTE IN HIS HAND) See this? It's my picture. You can see how popular I am (LAUGHS, VERY PLEASED WITH HIMSELF).
- YOUTH: (LAUGHING AT HIM) You must be Van Riebeeck.
- VIP 1: Right first time! Commander Jan van Riebeeck, that's me! I founded this lovely city of yours. I built the first fort where the Castle stands now. You know the Castle, I'm sure, next door to the Parade. I see they're spending R12 million to make it good as new. That's what the newspapers say. (WAVES R2 NOTE AGAIN AND SHAKES HIS HEAD IN AMAZEMENT) Six million of these to fix the Castle!

- FP 1: (COMING FORWARD QUIETLY TO TALK TO THE YOUTH) Let me tell you something. Oom Jan didn't build that fort by **himself**. Our sweat is in those stones. He has forgotten **us**—Andreas from Amsterdam and Hans from The Hague. (POINTS TO FP 2) We are workers from Holland.
- FP 2: He's a brick-maker, I'm a builder, and we came a hell of a long way to build this town. (SARCASTIC—POINTING TO VAN RIEBEECK:) The way **he** talks, you'd think he did it single-handed!
- FP 3: (SARCASTIC) Soon the Commander will start boasting about '**his**' gardens. The Gardens at the top of Adderley Street. That's where I slaved for 40 years. Next time you go to the Gardens, look for the old slave bell and think of me. Ouwe Jan, the slave from Angola.
- FP 4: (POINTING TO FP 3:) That's my great-great-great-great- great-grandfather. I'm Oupa Landman. We have always been gardeners in our family. I helped make the garden at Kirstenbosch. Looked after the proteas all my life. And this is my son, George (POINTING TO FP 5). He's a gardener too.
- FP 5: (POINTING TO THE LABEL HE'S WEARING) "CCC," that's me. People laugh at us because we work for the Council, but I say we also build Cape Town. I'm in the City Council Parks Department. In Claremont Park. Anyone here getting married soon? Look out for me when you have your pictures taken.
- YOUTH: (LAUGHING) Give us a chance!
- FP'S 1-5: Phew, it was hard work building Cape Town! A real sweat!
- FP'S, YOUTH: Van Riebeeck didn't do it alone. Nor did the other VIP's. Remember that!
- VIP'S 2-4: (INTERRUPTING, NOT RUDELY BUT TOO CONFIDENTLY) We are all very grateful to Commander van Riebeeck. He was the founding father of Cape Town. Now we would like to tell you what other VIP's did for your city.
- VIP 2: (PROUD) I am Governor Simon van der Stel. I'm sure you've all heard of me. This is the house that I built (SHOWING PICTURE OF GROOT CONSTANTIA). Beautiful, isn't it? Groot Constantia. My Constantia wine was famous. And the vineyards I planted are still there.
- FP'S: (CHALLENGING) Did he work one day in these vineyards? Did he build that great house alone? Who were the builders and plasterers? Who were the masons and carpenters? Who made the bricks? Who dug the drains?
- YOUTH: (LOUD AND CLEAR) You, the Forgotten People! **You** built Cape Town! We will not forget.
- FP 6: We broke our backs in those vineyards.
- FP 7: We baked and cooked in those kitchens.
- FP 8: (LAUGHS) We never tasted our famous Constantia wine! Just the cheap stuff.
- FP 9: If you ever go to Groot Constantia, look for the slave quarters. Under the house that we built. And remember us!
- FP'S 6-9: Yes, remember us! Adam from Madagascar, Maria from Angola, Manassa from Java and Bastiaan from Bengal. We were brought in chains to build Cape Town!
- VIP 3,4: (FORMAL) We would like to thank Commander Van Riebeeck and Governor van der Stel and all the VIP's of the Dutch East India Company for all they did for this town.

- FP'S: The same old story. Forgetting us again!
- VIP 3: (CONTINUES AS IF THE FP'S HAVEN'T EVEN SPOKEN—CHARMING VOICE) I am Lady Anne Barnard. I want to tell you what we British did for Cape Town when we took over. I brought that dusty old Castle to life! Have you seen my elegant ballroom, the one where we danced till dawn? Dutch and English together. I was a high society hostess—I had style!
- FP 10,11: Yes, Lady Anne was famous and fashionable, but who did the work? **Her** hands were too dainty by far. Too fine for cooking and cleaning! Too pretty for washing and ironing!
- FP 12,13: (SHOWING THEIR HANDS) Just look at **our** hands! Worn out with her washing and ironing! Fine lace and snow-white muslin. We'll never forget those beautiful clothes . . . We worked our fingers to the bone!
- FP 14: Don't forget the dressmakers!
- FP 15,16: What about the porters? We had to carry the lady! When she went visiting we carried her through the muddy streets in her sedan chair. (SARCASTIC) Charming!
- FP 17,18: Don't complain! We drove the night carts, we emptied all the toilet buckets. Even Lady Anne's! It was a dirty job, but someone had to do it.
- YOUTH: (LAUGHING) Brommers!*
- FP 17,18: Laugh at us! Call us what you like! But we also built Cape Town. Don't forget!
- VIP 4: (PROUD) Forget? Cape Town could never forget **me**. My statues are everywhere. You can see me in the Gardens or at UCT. And my Memorial still stands on the mountainside. **Rhodes** Memorial. Yes, I'm Cecil John Rhodes. I made my fortune from the gold and diamond mines. And I was extremely generous to Cape Town.
- VIP 1-3: (WITH GREAT RESPECT) The Godfather! Rhodes was Cape Town's Godfather. He gave us so much. All those historic buildings and all that open land. He kept Cape Town beautiful.
- FP 19,20: (CHALLENGING) Did Rhodes do it alone? Who raised those buildings? Who worked that land?
- YOUTH,FP'S: (ALSO CHALLENGING) Who made that money?
- FP 21,22: You heard what the Prime Minister said. His money came from the mines. Well, we are the mineworkers. We made that fortune for Rhodes. Sorry if we smell of sweat.
- FP 19,20: Your sweat kept Cape Town beautiful. Tell us who you are.
- FP 21,22: (SPEAKING SLOWLY AND PROUDLY) They called us "boys" but we were men in those mines. We are Bambata Zondi and Malusi Jali and we helped build Cape Town.
- YOUTH: (DEMANDING) Who built Cape Town? Was it the VIP's alone? Let the Forgotten People come forward at last.

FP'S PARADE IN FRONT OF THE YOUTH, ONE BY ONE, EACH WITH A LABEL, EITHER FROM 1—22 OR IN REVERSE ORDER.

FP'S

(ANNOUNCING THEMSELVES PROUDLY, ONE BY ONE)

1. Andreas from Amsterdam—builder!
2. Hans from The Hague—brickmaker!
3. Ouwe Jan from Angola—slave gardener!
4. Oupa Landman from District 6—gardener!
5. George Landman from Bonteheuvel—gardener!
6. Adam from Madagascar—slave labourer!
7. Maria from Angola—slave cook!
8. Manassa from Java—slave winemaker!
9. Bastiaan from Bengal—slave carpenter!
10. Anna Moses—slave cook!
11. Soraya Hassiem—housekeeper!
12. Miriam van der Rheede—washerwoman!
13. Irene January—ironing woman!
14. Dollie Wadja—dressmaker!
15. John Abrahams—porter!
16. Abduraghman Isaacs—porter!
17. Pieter Adams—toilet cleaner!
18. Izak Daniels—toilet cleaner!
19. Amien Trajiedt—mason!
20. Philemon Fortune—farmworker!
21. Bambata Zondi—migrant mineworker!
22. Malusi Jali—migrant mineworker!

YOUTH

(WITH GREAT RESPECT) Now we know who built Cape Town, you and all the nameless ones, the workers without names! You are nowhere in our history books but the VIP's would be nowhere without you. We would all be nowhere without you. We will not forget you! We will not forget!

*"Brommers" are those big blue flies that buzz around horse-manure, etc. It's the insulting name some people in Cape Town give to street cleaners and others with dirty jobs

WRITING TIME

Do **you** know any forgotten people who helped build Cape Town? Why don't you interview them and write a story or a play about them?

After "WHO BUILT CAPE TOWN?" some students decided to "interview" older members of their families or neighbours or even teachers. They asked where they had lived and worked, about their family life, the cost of living, politics, sport, entertainment, anything at all. The interviews were full of surprises and the students found out a great deal about who built Cape Town and how life in Cape Town has changed within living memory.

How much do **you** know about your parents, grandparents, greatgrandparents? Are there any other people in the area where you live or anywhere you sometimes visit who might have interesting life stories? Why don't you try interviewing one of them?

You could use a tape or you could write notes after your interview. That way you could collect the information you need to write an interesting story or play about important FP's.

If we put some of these interviews, stories, plays together, we could start to collect A PEOPLE'S HISTORY OF CAPE TOWN which would be more useful and interesting than most history books.

A GOOD EXAMPLE?

On the next few pages you can see how a group of people in Claremont wrote a history of forgotten people in their area. Over to you . . . and if you do have an interesting interview or story or a play about forgotten people, please send in a copy!

Claremont - a people's history

"FOR many, a community is not simply a place where we live. It is much more than that - The community is our home. It is a place where many of us were born and it is the place where we will die. It is the place we come home to after a heavy day's work to rest, to be with our friends and neighbours. It is a place of warmth, of friendship, of neighbourly quarrels. Even though our lives may be hard, our community gives us strength and hope."

This is the opening paragraph of a book written by the Claremont branch of the United Women's Organisation. The story is a record of peoples memories, their personal feeling and experiences.

It also looks at what happened when the Group came to Claremont.

The booklet is available at U.W.O. office, Open Books and Grass-roots office.

This article will describe how and why the booklet was written to share with other groups the experience of writing an oral history of their areas.

In May 1982, there were strong rumours that the last few old families of Claremont were to be evicted.

At a meeting called by the Claremont UWO, the residents decided not to let the evictions go unnoticed. It was agreed that a working group of six people would write a booklet to record the history of Claremont's people.

The group soon found out that libraries and newspaper archives had very little information on Claremont. It was clear that the information had to come from the people themselves.

A book by Paul Thompson, "The Voice of the Past" gave useful tips on how to go about writing an oral history.

Soon a list of questions to be asked and the people to be interviewed was drawn up. The schools, churches and traders played an important part in Claremont, so these were the starting points.

Two experimental interviews were done, which helped in determining which questions to ask and how to ask them. They also gave the group more confidence to go ahead with other interviews.

Interview

The interviews were done in two's. One person would do the interview and the other would take notes. Each interview was written up and shared with the rest of the group. Each person had a chance to interview.

Among the 25 people interviewed were people who still lived in Claremont, others who had been moved out, some homeowners, tenants, professionals, tradesmen, labourers and housewives.

Old photographs, letters, maps and any other documents were also collected.

Once all the information had been gathered, the next step was to decide how it should be written up.

The information was divided into sections. Two people worked on each section. Ideas were brought back to the group and discussed. Two rough drafts were written and re-written. The second draft was given to different people to read and comment on. Some people who had been interviewed were asked what they thought.

The final draft was written by the group. This was then edited by one person so that there was a common style throughout the booklet.

Besides the content of the booklet, decisions and plans had to be made about lay-out, money for printing and distribution. These tasks were shared out

amongst the UWO branch members.

Laying-out the booklet needed some skills. Fortunately some skilled people were ready to help. They showed the others what to do. Finally after 9 months the booklet was completed.

The group would like to encourage other people to write social histories about their own areas. Many people have interesting stories to tell about their lives - stories that aren't written in history books.

When these people die, the stories are lost forever. These unwritten stories need to be preserved for our children's children.



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CLAREMONT: A Peoples' History

From "GRASSROOTS", April 1983.

The front cover and the back page of "CLAREMONT: A PEOPLE'S HISTORY"

Why we wrote this booklet

IN May 1982 there were strong rumours again that the last 50 old families of Claremont were soon going to be evicted. At a meeting called by the UWO in Claremont, local residents decided not to let the evictions go unnoticed. The meeting agreed that a booklet should be written to record the history of the people of Claremont.

Now the City Council has decided to rehouse the 36 families still in Council houses but people are not sure when they will be moved.

But Mrs Samsodien, who has lived in a Council house in the area for most of her life, said: "This waiting is like a reprieve from the death sentence."

This booklet was based on interviews with 25 people who live or have lived in Lower Claremont.

We would like to encourage other people to write social histories about their own areas. There are many people who have interesting stories to tell about their lives - stories that aren't written in the history books.

When these people die, the stories are lost forever.

Like with the people of Claremont, we need to ensure that the unwritten stories are preserved for our children's children.

ACTING TIME



CHARACTERS:

For both scenes you need four or even six people:

- * the two SISTERS at the sink, MARGARET and JOHANNA
- * the two BROTHERS, RODNEY and DAVID
- * their PARENTS?

This scene was based on an idea from Geraldine Engelman and written by Carohn Cornell.

TWO TEENAGE SISTERS ARE WASHING UP WHILE THEIR FATHER AND TWO TEENAGE BROTHERS SIT IN FRONT OF THE TV IN THE NEXT ROOM, OUT OF SIGHT. THE MOTHER IS BUSY IRONING AND TRYING TO WATCH TV AT THE SAME TIME. MARGARET IS WASHING UP WHILE JOHANNA DOES THE DRYING UP. IT'S AFTER NINE ON A TUESDAY NIGHT IN 1987 (OR YOU COULD CHANGE FROM "DALLAS" TO YOUR FAVOURITE PROGRAMME).

MARGARET: (SHAKING WATER OFF HER HANDS) I'm sick of washing up every night! It's bad enough cleaning the whole place and cooking, cooking every afternoon. But washing up while those boys watch TV is too much! What's the time, Johanna?

JOHANNA: It's after nine already. "Dallas" has started.

MARGARET: And with all this mess to clear up we'll never make it. It's not fair! We've been working flat out since we got home. That's more than five hours.

JOHANNA: Five hours' hard labour! We should get paid overtime.

MARGARET: You're telling me! I can't wait to get out of this house!

JOHANNA: Why can't Dad let us watch TV first and wash up later? Specially for "Dallas". It's the least he could do for the poor kitchen slaves. Why should Rodney and David watch all night while we sweat in here?

MARGARET: (SARCASTIC) Because they're **boys**! And **boys** get special treatment! Everyone knows that. They are the privileged ones, we are the slaves!

JOHANNA: They're privileged all right and I'm sick and tired of slavery. It's discrimination!

MARGARET: Sex discrimination! They want equal rights—but not for women. It's an old, old story.

JOHANNA: You know what the men in this family say. "Kitchen work is women's work". It's no good arguing with them. (SARCASTIC:) Men know best!

MARGARET: (LAUGHING) Good speech there—from the heart! But I suppose we'd better get on with the dirty work.

JOHANNA: (PASSING HER A POT) Don't forget this porridge pot!

MARGARET: (TAKING IT UNWILLINGLY AND MAKING A FACE) Oh, what a mess! It's disgusting. Rodney was the last one to eat this morning. Why couldn't he leave the pot to soak? He's got all the time in the world. He's not even working—ever since he was laid off, he's been lying around all day.

JOHANNA: He's never washed up in his life so why must he worry? And David's just as bad. Just look at this cup. (SHOWS CUP) He thinks it's an ashtray!

MARGARET: How revolting! I'd like to pour it down his throat. They do **nothing** in this house except make a mess. They're worse than babies any day and we have to clean up after them! It's not fair!

JOHANNA: They're always talking about justice and equality but that's for **men only**! Come on, wash these glasses quickly or we'll miss the end of "Dallas". (GIVES GLASSES)

- MARGARET: (**FURIOUS**) Why do you only bring the glasses now? You know glasses need clean water and just look at this sink—it's full of curry and porridge and cigarette ends! How can I wash glasses in this muck? And there's no more hot water!
- JOHANNA: Stop moaning or I'll start too! How can I dry up with this cloth—it's sopping wet. (**WRINGS IT OUT A BIT**) And the worst thing is, my hair stinks of onions from the curry. Next time **you** chop the onions even if they make you cry. I'm sick of smelling like a take-away curry! I'm really sick of it . . .
- MARGARET: (**SARCASTIC**) You think **you've** got problems? Last night at choir practice they said I smelt like a fish-and-chip shop. Maurice was there and I was **so** embarrassed! He'll never ask me out now.
- JOHANNA: (**SARCASTIC**) Shame! Do you think Kenny is crazy about curry? Hurry up . . .
- MARGARET: The drain is blocked again. When's the Council going to fix up this place?
- JOHANNA: (**LAUGHS**) The Council? You must be joking! Come on, "Dallas" is going to end in a minute.
- MARGARET: And those boys are going to shout for their tea as soon as it ends. I'd like to go on strike. I'm telling you! That would wake them up! (**SINGS OR SHOUTS:**) "Stand up, stand up for your rights . . .!"
- JOHANNA: (**LAUGHING**) Ssh! It's a good idea but if we strike, they'll just take it out on Mom. Shame, things are too much for her! Working shifts and catching two buses each way. She's worn out! Then she must still stand and iron while they just sit there! But it will upset her if we don't behave like **good little girls!**
- MARGARET: (**LOUD AND ANGRY**) No, I've had enough! Just let those boys order tea and I'll tell them where to get it! Mom should have boycotted that ironing board years ago. If they want to look smart they can learn to iron just like we did. There's no law that boys can't iron!
- JOHANNA: Ssh . . . They'll hear you! Then there'll be another big fight and I'm telling you I can't stand it! I've already got a headache.
- MARGARET: (**STILL LOUD**) Let them hear! I don't care! I'm going to **tell** them what I think!
- BROTHERS: (**SHOUTING FROM THE NEXT ROOM**) Where's the tea, girls? Are you asleep in there? "Dallas" is over. It's time for tea!

* * * *

WHAT HAPPENS NEXT? YOU MUST DECIDE.

ACTING TIME

After students at Ocean View Senior Secondary made up their own ending for "SISTERS AT THE SINK", they decided there was something missing. They wanted a scene to show the brothers' side of the story. Here is the situation they made up, and the first few lines of the scene.

THE SCENE BEGINS . . .

TWO TEENAGE BROTHERS HAVE BEEN STRUGGLING TO CLEAR THE OUTSIDE DRAIN FOR ABOUT TWO HOURS. MEANWHILE, THEIR SISTERS ARE INSIDE GETTING DRESSED UP FOR A PARTY TO WHICH THEY ARE ALL INVITED. THE BOYS REALISE THAT THEY WILL BE LATE FOR THE PARTY BUT THEIR FATHER HAS GIVEN THEM ORDERS TO COMPLETE THE JOB BEFORE THEY GO OUT.

MICHAEL: (LOOKING AT HIS FILTHY HANDS WITH DISGUST ON HIS FACE) Eeyagh! Why do **we** always have to do the dirty work? It's not fair! Whew! . . . We really stink!

DEAN: (WIPING THE SWEAT OUT OF HIS EYES) We'll never get clean in time for that party. It's not fair! We've been clearing out this drain for two hours and I bet those girls have been painting their faces the whole time.

MICHAEL: Dad says it's boys' work but I think we should call **them** to help us. They do all the easy jobs—it's not fair! I'd rather cook or wash up any day.

DEAN: Anyway it's **their** fault the drain is blocked—it's the way they wash up. It's time they came and helped us. Let's go and call them . . .

* * * *

WHAT HAPPENS NEXT? YOU MUST DECIDE.

WHY DON'T YOU CARRY ON WITH THE SCENE, BRINGING IN THE SISTERS AND PERHAPS THE PARENTS TOO? IT'S PROBABLY EASIEST IF YOU WORK IN GROUPS OF SIX: BROTHERS, SISTERS AND PARENTS. EACH GROUP CAN MAKE UP A DIFFERENT SCENE TO ACT FOR THE CLASS AND YOU CAN WRITE DOWN YOUR SCENE, OR PUT IT ON TAPE WHEN YOU'RE ACTING AND AFTERWARDS WRITE IT DOWN FROM THE TAPE.

PLEASE ASK YOUR TEACHER TO SEND IN COPIES OF YOUR SCENES AND WE MAY BE ABLE TO PUBLISH SOME OF THEM IN OUR NEXT BOOK. MAKE SURE YOU PUT YOUR NAME, YOUR CLASS AND YOUR SCHOOL ON EACH SCENE. IF YOU PUT YOUR SCENES ON TAPE, WE WOULD REALLY LIKE TO HEAR YOUR TAPE AND WE'LL SEND IT BACK OR SEND YOU A NEW TAPE IN EXCHANGE.

WRITING TIME

HOW "SISTERS AT THE SINK" WAS WRITTEN:

It started with heated discussion in quite a few classes. Many of the girls complained that they had too much to do at home and their brothers didn't do their fair share. Some said they had no free time at all, not even time to do their schoolwork properly, while their brothers got off scot-free.

The scene is based on some of their ideas on what girls should do about it.

There were also some boys who complained that their sisters had the clean inside jobs while they had the dirty jobs outside in all weathers. Because one group in Ocean View felt so strongly about this, they made up a scene from the boys' point of view. (By the way, some boys—and girls—said that in their families, brothers and fathers shared and shared alike when it came to housework.)

YOUR TURN TO WRITE:

Why don't you write your own endings to these scenes and send them in? Or, if you think these scenes are unfair or don't tell the whole story, please write your own. Your scene could end in mid-air like these two and then people could make up their own endings, but it would also be good to have some complete scenes.

It would be interesting to have some new scenes about families who share responsibilities equally—even the ironing! If that is your experience— or your dream— please write a scene about it.

ANOTHER INVITATION TO WRITERS:

Why not try a scene about looking after the baby? The biggest arguments in class were about those dirty nappies: should a father or brother change the baby and wash nappies?

Some people said, "The father helped make the baby, so he should help keep it clean," and "Why should big sisters do all the dirty work—aren't brothers tough enough to help?" Others said it was an insult to say a man should wash nappies . . .

There was even a big debate about what people should be paid to make it worthwhile to:

- change the baby's nappy a dozen times a day
- wash the nappies and other baby clothes
- babysit from before dawn until bedtime
- wake up time after time in the night to feed the baby, etc!

What would you say is fair pay for these tough jobs?

It would be interesting to have a scene between a young couple who want to have children and who will both have to go on with their jobs. What plans will they make to look after the baby? Will they disagree? Or write about a young couple who already have a baby or several small children and who both have jobs . . .

Or your scene could be a panel discussion (e.g. at a youth club) with different people each giving their ideas about those nappies or other jobs in the home and then discussing.

If enough people send in scenes, we could publish a whole booklet about life in families. Of course, you are free to change the names in your scenes or even make up false names for the writers, to keep the peace! But please send in your scene with your real names, as well as whatever names you want to use, so you can get the credit if yours is published.

ACTING TIME

This scene was written by Zelda Kapp and is based on a short story, "Die Bas van die Geelhoutboom" by Ina Rousseau.

Does this school deserve a good name or not?

If you were the principal, would you keep discipline in the school in the same way?

If you were a parent, would you be happy about the school?

There are only TWO CHARACTERS:

* PRINCIPAL, MR RICHMAN

* MOTHER, MRS YOUNG

but as you'll see, the students come into it too, and so does an ice-cream seller . . .

MRS YOUNG IS SITTING ON CHAIR OUTSIDE THE HEADMASTER'S OFFICE. HE CALLS HER IN . .

MR RICHMAN: Good morning, good morning! Come in, Mrs . . . er . . .

MRS YOUNG: Good morning, sir. I'm Mrs Young, I don't know if you remember, but I phoned you yesterday.

MR RICHMAN: Yes, yes, yes. I remember now. You phoned about Shelley.

MRS YOUNG: Susan.

MR RICHMAN: (ENTHUSIASTIC) Gives us no trouble at all. She's in the first team for netball, isn't she?

MRS YOUNG: (WORRIED) No, Mr Richman, Susan doesn't play sport at all. I actually came to talk to you about a problem. I'm worried because Susan has been acting so strangely. She has been very withdrawn and quiet lately. She hardly eats. And her marks are far below what she used to get.

MR RICHMAN: (PREACHING) Please, Mrs Young! Children go through these phases. Let me give you some advice. It's no good taking things too much to heart! Just leave her alone. And don't pamper her!

MRS YOUNG: (STILL WORRIED) But Mr Richman . . .

MR RICHMAN: (CARRIES ON PREACHING) Just a minute, Mrs Young, let me finish. I want you to go home and stop worrying. You've really got nothing to worry about. Shell . . . I mean, Susan is **not** a problem child.

MRS YOUNG: (SOUNDING MORE SURE OF HERSELF) But Mr Richman, I **am** worried and I have a good reason to be worried. There is something I must tell you.

MR RICHMAN: Yes, Mrs Young?

- MRS YOUNG: Mr Richman, I spoke to Susan for a long time last night to find out what's worrying her. It's something which happened last week during interval.
- MR RICHMAN: (PATIENT) Yes, Mrs Young?
- MRS YOUNG: A few older boys started bullying the ice-cream vendor from Melba Dairies. They swore at him and pushed him around a bit. Then one of the boys turned over his cart and all the ice-creams fell in the road. Some of the children grabbed ice-creams and one boy slashed the tyres of his bike.
- MR RICHMAN: (SOUNDING DOUBTFUL) A most unfortunate incident—if it is true . . .
- MRS YOUNG: (SURE) It is true, Mr Richman. Susan saw it happening.
- MR RICHMAN: (STILL DOUBTFUL) That may be so. But nothing can be done about it now. It's no use crying over spilt ice-cream. (LAUGHS AT HIS OWN JOKE)
- MRS YOUNG: (NOT LAUGHING) I thought . . . if you could phone Melba Dairies and find out what happened to the vendor . . . maybe explain what happened and make sure he didn't lose his job.
- MR RICHMAN: (TALKING DOWN TO HER) Nooooo, Mrs Young . . . I don't think I could do that. I have a responsibility towards the school. I have to protect the good name of the school.
- MRS YOUNG: (UPSET) But what about the pupils? How can you allow them to get away with behaviour like that . . . and what about the pupils who watched it happening? What does it teach them? (GETTING VERY UPSET) Pushing people around . . . It's so unjust.
- MR RICHMAN: (STILL TALKING TO HER AS IF SHE'S A SMALL CHILD) Now, now, Mrs Young! Calm down! I can see where Shell . . . Susan gets her emotionalism from. (TELEPHONE RINGS. HEADMASTER ANSWERS IT.) Yes, Mr Jooste. I will attend to the matter at once. (PUTS PHONE DOWN) Mrs Young, we do our best to be fair and I can assure you that we **do** keep discipline in this school. Look at what is happening right now: it's a case in point. Mr Jooste is sending me some boys who bunked rugby practice yesterday afternoon. They know perfectly well that Saturday's match is important. And they will be punished accordingly. (TAKES OUT A CANE FROM THE CUPBOARD AND SWISHES IT THROUGH THE AIR). Not less than six of the best for each of them!
- MRS YOUNG: Mr Richman, I wasn't thinking about corporal punishment. Perhaps you could just talk to the boys responsible.
- MR RICHMAN: Just a minute, Mrs Young. I haven't finished yet. I must warn you not to encourage this "sensitivity" of Susan's. It's a harsh world out there and children must learn to be tough. I speak as a parent. Yesterday my youngest son was getting all emotional about some poor starving squatters. "Son", I said, "Be a man! There's no room for weaklings in this world!" That's what I said to him. (PLEASED WITH HIMSELF)
- THERE IS SILENCE FOR SOME SECONDS WHILE MRS YOUNG JUST STARES AT HIM.
- MRS YOUNG: Do I take it then that you are going to do nothing?
- MR RICHMAN: You place me in a very difficult position, Mrs Young. But I think I have made myself clear. (WALKS TO THE DOOR) I'll be with you shortly, boys.
- MRS YOUNG: (GETTING UP TO LEAVE) Good day, Mr Richman.
- MR RICHMAN: Good day, Mrs Young (SHOWS HER POLITELY TO THE DOOR)

ACTING TIME

Here are three short scenes for acting in the classroom. You could act these scenes one after another or you could choose one or two of them. They were written by Ingrid Weideman and Andrea Weiss, with help from Sandy Farrell on Scene 1.

WHY WHISTLE? SCENE 1

- * 6 BOYS on a street corner
- * 6 GIRLS trying to walk past

"HEY MAN, WHERE'S YOUR GIRLFRIEND?" SCENE 2

- * 5 BOYS sitting on the corner of the sports field
- * ANOTHER BOY trying to walk past

ON THE BEACH: SCENE 3

- * a group of about 6 STUDENTS
- * a FAMILY with some SMALL CHILDREN
- * a group of about 6 OLDER PEOPLE
- * 3 POLICEMEN and dogs

WHY WHISTLE?

THE SIX BOYS ARE HANGING AROUND ON A STREET CORNER. THE SIX GIRLS WALK PAST, ONE OR TWO AT A TIME. THERE ARE WORDS FOR THEM ALL TO SAY BUT THEY COULD ALSO MAKE UP THEIR OWN WORDS.

BOY 1: Are you playing in the match on Saturday?

BOY 2: Ja, I am. What about you?

BOY 1: Sure! They're useless! We'll beat them hollow.

BOY 2: Don't make me laugh!

BOY 3: Why? (THEN AS A GIRL COMING HOME FROM WORK APPROACHES THEM:) Hey . . . look at that!

BOY 4: What? (IN WHAT IS MEANT TO BE AN APPRECIATIVE TONE:) Oh oh!

BOY 5: Better things to think about than soccer, hey?

BOY 2: (AS THE GIRL COMES WITHIN EARSHOT) Say baby, have you got the time? (THERE IS NO RESPONSE FROM HER.)

BOY 3: Hey, what's the matter with you, don't you want to talk to us? (THERE IS STILL NO RESPONSE)

BOY 4:

Aren't you cold in that dress? (ALL BOYS EXCEPT NO.1 SNICKER, BUT SHE IGNORES THEM.)

BOY 1: (EVENTUALLY JOINING IN WITH THE SPIRIT OF THE GAME) Hey, isn't she nice? Look at those! (HE EXPLODES INTO GIGGLES.)

GIRL 1 IS OBVIOUSLY DETERMINED TO IGNORE THEIR COMMENTS. SHE PUTS HER HEAD DOWN AND WALKS ON FASTER THAN BEFORE, TO A CHORUS OF KISSING NOISES, SUCKING NOISES AND COMMENTS.

BOYS 2-5: We're just being friendly! Don't be shy, sweetie!

BOY 2: (CARRYING ON EARLIER CONVERSATION)

Oh well, never mind . . . Have you bought your new books yet (TO BOY 1)?

BOY 1: No . . . haven't got enough money yet.

BOY 4: (AS HE SPOTS ANOTHER GIRL APPROACHING) Hey, look at this one, guys! (HE CALLS OUT) Howzit, chickie!

BOY 5: (NOT TO BE OUTDONE) What are you doing tonight, baby?

GIRL 2: (SHE'S HAVING NONE OF THIS.) Keeping away from **you**!

BOY 1: (HE CAN'T BELIEVE IT.) Hey, listen to that!

BOY 2: Have you got a boyfriend?

BOY 3: I bet I know what she does with him! (THERE ARE NERVOUS LAUGHS ALL ROUND.)

GIRL 2: Oh shut up and don't be so childish!

BOYS 1-5: (LAUGHTER BECAUSE THEY FEEL THEY ARE BEING 'GROWN UP'. GENERAL CHORUS OF:) **Ooooh, touchy!** (AND MORE KISSING AND SUCKING WHILE GIRL 2 PASSES THEM ANGRILY AND LEAVES.)

BOY 2: What a snob, hey? Who does she think she is?

BOY 1: Ja . . . not worth worrying about. My brother says those stuck-up types are the worst.

BOY 5: (JEERING) What does **he** know?

BOY 4: (SARCASTIC) Big deal—he's really been around, hey!

BOY 1: He knows what he's talking about.

BOY 3: First-hand experience, hey?

BOY 1: Sure! What do **you** know, anyway?

BOY 2: Well, here comes a lekker piece of cheesecake, hey guys?

GIRL 3 WHO WAS STILL QUITE FAR AWAY OBVIOUSLY DECIDES IT IS NOT WORTH WALKING PAST THEM AT ALL. SHE TURNS TO WALK ANOTHER WAY.

BOY 3: So much for that one . . . but look, here come two more!

TWO GIRLS ARE APPROACHING, BUSY TALKING TO EACH OTHER.

BOY 5: I fancy the one on the left, hey guys?

BOY 4: (STARING AT THEM) Ja, just look at that body! I'd give her 8 out of 10! (WHISTLES)

BOY 1: I wouldn't say no to that one!

LAUGHTER FROM THE OTHERS

BOY 2: The other one's not up to much—maybe 2 out of 10!

BOY 3: (TO GIRL 4 AS THE GIRLS COME NEARER:) Hey baby, don't you and your friend want to join us tonight?

BOY 4: We could really have a nice time.

BOY 1: Sexy eyes, mmmm!

BOY 6: (FURIOUS) Shut up, that's not how you talk to girls, you baby!

GIRL 4 AND GIRL 5 STOP A SHORT DISTANCE AWAY AND DISCUSS SOMETHING QUIETLY, THEN THEY NOD AT EACH OTHER AND WALK RIGHT UP TO THE GROUP.

GIRL 4: Listen, you guys, we want to tell you something.

GIRL 5: Ja, we really don't like it when you make these comments and noises at us. You always do it!

BOYS 1-3: (PROTESTING) But we're only being friendly.

BOYS 4-5: (TOGETHER) You should be glad we're so nice to you! We're not like this to **all** the girls, you know!

GIRL 4: Do you think we're stupid or something? You always act like this and we're sick and tired of it!

BOY 1: (TRYING TO RECOVER HIS CONFIDENCE) You're **sooo** cute, honey, especially when you're angry! (HE TRIES TO TOUCH HER BUT SHE JUST GLARES AT HIM.)

GIRL 5: How would you like it if girls treated you like this?

GIRL 4: Yes, how many girls stand around and whistle at guys and hassle you?

BOY 1: (TALKING BIG AGAIN—AND WINKING AT THE BOYS) Some of them do!

GIRL 4: Well then, you should know what it feels like! Just stop doing it to us!

BOY 6: (EMBARRASSED) Come on guys, just leave the birds alone!

BOY 1: (MOCKING) Who are you trying to impress?

BOY 6: (TO BOY 1:) Come on man, you've gone far enough. (MUMBLES TO GIRLS:) I'm sorry...

GIRL 3: You should all be sorry! (TO GIRL 4:) Come on, leave them. Maybe they'll grow up someday!

THE BOYS DON'T KNOW HOW TO TAKE THIS REACTION FROM THE TWO GIRLS. SOME OF THEM PRETEND IT MAKES NO DIFFERENCE AND KEEP UP THEIR COMMENTS AS THE TWO GIRLS LEAVE, WHILE OTHERS SEEM TO BE AFFECTED BY WHAT THE GIRLS HAVE SAID AND REMAIN QUIET.

* * * *

WHAT HAPPENS NEXT? YOU MUST DECIDE:

MAKE YOUR OWN SCENE:

NOW IT IS YOUR TURN TO MAKE UP SCENES:

- (i) ON THE ONE SIDE, MAKE UP THE DISCUSSION WHICH THE BOYS HAVE IN THEIR GROUP AS SOON AS THE GIRLS LEAVE
- (ii) ON THE OTHER SIDE, MAKE UP THE DISCUSSION BETWEEN THE TWO GIRLS AS SOON AS THEY ARE OUT OF THE BOYS' HEARING.



"HEY MAN, WHERE'S YOUR GIRLFRIEND?"

AGAIN, A GROUP OF BOYS ARE SITTING TALKING TOGETHER, THIS TIME ON THE CORNER OF THE SCHOOL FIELD. SOME KIND OF SPORTS PRACTICE IS TAKING PLACE BUT THE BOYS ARE NOT INVOLVED AT THE MOMENT.

- BOY 1: Did you guys all pass that history test?
- BOY 2: You must be joking!
- BOY 3: Ja, who wants to learn all that junk?
- BOY 4: Give me sport any day—school work is a waste of time!
- BOY 5: Ja, it's just for kids!
- BOY 2: And girls.
- BOY 1: Well, isn't that strange . . . look who's coming along right now! (A BOY IN UNIFORM IS APPROACHING THEM)
- BOY 2: That's not a boy, that's a girl! (BURSTS OUT LAUGHING)
- BOY 4: Hey, guys, I think that oke's a moffie!
- BOY 3: Ja, I don't like the way he looks at me you know . . .
- BOYS: (THEY SAY ALL TOGETHER, VERY MEANINGFULLY) Mmmm . . .
- BOY 5: (SHOUTS TOWARDS THE BOY IN UNIFORM) Hey man, where's your girlfriend? (THERE'S NO ANSWER FROM THE BOY.)
- BOY 4: (AGGRESSIVELY) Do you want to pick a fight with us?
- BOY 1: (JEERING) Come on—are you chicken or something?

* * * *

WHAT HAPPENS NEXT? YOU MUST DECIDE:

MAKE UP THE END OF THE SCENE: THERE ARE THREE DIFFERENT ENDINGS YOU COULD TRY, LIKE THE ENDINGS IN SCENE 1:

1. The boy who is being hassled may try to ignore them, as the first girl tried to do in Scene 1.
2. He may react quite aggressively and rudely but not manage to shut them up and they carry on mocking him (like the second girl).
3. He may go right up to them and tell them why he doesn't like what they are doing. This might shock them into thinking and stop the mocking or all or some of them might carry on mocking him.

ON THE BEACH

ON THE BEACH FOR PEOPLE OF A CERTAIN SHADE ONLY. THREE GROUPS OF PEOPLE ARE ENJOYING THEMSELVES ON THE BEACH: A GROUP OF STUDENTS; A FAMILY WITH SMALL CHILDREN; AND SOME OLDER PEOPLE TOGETHER. THEY ARE LYING IN THE SUN, MAKING SANDCASTLES, HAVING A PICNIC, THROWING A BALL.

A POLICE VAN DRAWS UP AND THREE POLICEMEN CLIMB OUT, EACH WITH A DOG. THEY WALK ACROSS TO THE FAMILY GROUP.

STUDENTS: (BEGINNING TO TALK QUICKLY AMONG THEMSELVES:) Hey, look who's coming our way! Oh **no**! We were having such a good time! (ETC.)

THE OLDER GROUP WATCH IN SILENCE AS THE POLICE WALK OVER TO THE FAMILY GROUP.

POLICEMAN: Listen, this is a white beach! Whites only! Do you hear? **There's** your beach! (POINTING FAR AWAY) You must get off this beach immediately!

A CHILD STARTS CRYING AND THE PARENTS PICK UP CHILDREN, TOWELS, BALLS, IN A HURRY AND GO OFF VERY UPSET: EITHER IN SILENCE OR WITH COMMENTS. THE OLDER GROUP START TO COLLECT THEIR THINGS BUT ARE CLEARLY FEELING ANGRY AND HUMILIATED. THEY SPEAK AS THEY ARE LEAVING, SO THAT THE POLICE CAN HEAR.

- 1: There's space for all of us!
- 2: We didn't see any signs . . .
- 3: Anyway, beaches should be open!
- 4: Yes, you don't have to treat us like criminals.
- 5: Why don't you go after the real criminals? That's your job!
- 6: Leave us in peace!
- 1: Oh, what's the point of saying anything?
- 2: What harm are we doing to anybody? We're just enjoying ourselves . . .
- 3: They don't want us to do **that**, do they?
- 4: I think we should emigrate!
- 5: But why can't we be happy and free in our own country?
- 6: Exactly!

THE POLICE HEAR WHAT IS SAID AND THE GROUP MOVE OFF SLOWLY AND UNWILLINGLY. [ADD MORE COMMENTS.]

NOW . . . THE STUDENTS HAVE A HEATED DISCUSSION—THEY ARE NOT WILLING TO LEAVE IN SILENCE AND ARE WONDERING WHAT THE POLICE WILL DO IF THEY DON'T LEAVE.

- 1: What do you say? (SAID HESITANTLY) Should we go?
- 2: No! I think we shouldn't move until they make us move—we've got the right to be here.
- 3: Yes, why shouldn't we enjoy this place?
- 4: You're right, but I think you're crazy.
- 5: Sure, but we'll just get into trouble, and none of us can afford trouble!

- 1: You're right—I can't afford trouble, or a fine for that matter.
- 2: But it's the principle! Never mind the fine—let's see what they do!
- 5: Why should we pay good money for our principles?

MEANWHILE, THE POLICE ARE WATCHING THEM, WAITING FOR THEM TO MOVE.



WHAT HAPPENS NEXT? YOU MUST DECIDE!

MAKE UP YOUR OWN ENDING FOR THE SCENE:

THE POLICE GROUP AND THE STUDENT GROUP MUST DECIDE. IF THE STUDENTS DECIDE THEY WILL REFUSE TO MOVE, WHAT WILL THEY SAY TO THE POLICE? WHAT WILL THE POLICE DO? FROM WHAT YOU KNOW ABOUT THESE SITUATIONS, IMPROVISE THE REST OF THE SCENE.

MAYBE THEY EVENTUALLY GET UP TO LEAVE, BUT BEFORE LEAVING GO UP TO THE POLICE AND CALMLY AND STRONGLY EXPRESS THEIR RESENTMENT, FOR EXAMPLE:

- All right, we're leaving! But why do you have to chase us with dogs? We're not committing a crime, you know.
- Yes, we really feel that you are treating us wrongly. The beach should be for everyone, and chasing us away like this is degrading and humiliating.
- Ja, it's totally unnecessary.

CARRY ON, SHOWING DIFFERENT REACTIONS . . .

ACTING TIME

You can probably guess what a play with a soundtrack like this would be like! When you're rehearsing, decide whether you want to make a "soundtrack" by taping these songs—if you can. Or you could change the soundtrack to suit yourselves and then you'll need to change the play in a few places.

SOUNDTRACK

"I COME TO THE GARDEN ALONE"	— Burl Ives
"GHETTO OF THE CITY"	— Misty 'n Roots
"JUDGEMENT DAY"	— Misty 'n Roots
"THE GIRL IS MINE"	— Michael Jackson
"CELEBRATE THE GOOD TIMES"	— Cool and the Gang

SIX CHARACTERS

MR PETERSEN:	hardworking, likes to relax on Sunday—in casual clothes
MRS PETERSEN:	the same—except that she is dressed in her church clothes; she tries hard to keep everyone in the family happy.
YOLANDA PETERSEN:	16, in Std. 8
DEREK PETERSEN:	17, in Std. 9
CLIVE JANTJIES:	classmate of Derek, living nearby—very smooth and charming, keen on Yolanda
SHARON JANTJIES:	Clive's sister, Yolanda's classmat, interested in Derek, but shy.

This play was written by Carohn Cornell and Bryan Slingers

THE PETERSEN FAMILY ARE SITTING AROUND TABLE, AT THE END OF SUNDAY LUNCH. MR PETERSEN PUSHES BACK CHAIR AND RUBS HIS STOMACH IN SATISFACTION.

MR PETERSEN: (TO HIS WIFE:) Thank you, my dear. That was very good! Now how about relaxing with some music? You deserve it. And we should get our money's worth from the music centre while we're paying it off.

HE GETS UP FROM TABLE AND GOES TO LOOK AT TAPES. THE OTHERS GET UP SLOWLY.

MRS PETERSEN: Some Burl ives would be **lovely**. We need some inspiration for the week.

MR PETERSEN: Yes, thank the Lord we have Sunday as a day of rest and peace.

HE FINDS THE BURL IVES TAPE AND HOLDS IT UP TO HER, PLEASED.

DEREK: (BURSTING OUT) "REST AND PEACE" . . . it sounds like a funeral! Why can't we have some live music for a change?

MR PETERSEN: Have some respect, my boy! It's the only free time your mother and I have. You can play your own music while we're out of the house working to keep you. (TO WIFE AS HE PUTS ON TAPE:) "I COME TO THE GARDEN ALONE." Will that do, my dear?

MRS PETERSEN: That's **just** what I need. (SITTING BACK COMFORTABLY IN HER CHAIR) I hope you children will join us for a while.

MR PETERSEN: (SARCASTIC) If you can appreciate good music . . . Otherwise leave us in peace.

MRS PETERSEN: Please everyone, it's Sunday! Let your mother relax with her family. No more fights, please.

DEREK AND YOLANDA SIT THERE HAVING A HARD TIME WHILE MR AND MRS PETERSEN PUT THEIR FEET UP AND CLOSE THEIR EYES. DEREK AND YOLANDA LOOK AT EACH OTHER AND SHRUG THEIR SHOULDERS . . .

DEREK: QUITE QUIETLY, BUT BITTERLY) Why's it got to be Burl Ives evry time? I'm bored stiff.

MRS PETERSEN: (STILL WITH EYES CLOSED) Shhh dear! You'll upset your father.

MR PETERSEN STARTS TO SNORE GENTLY BEFORE THE END OF THE SONG, AND MRS PETERSEN SMILES WITH HER EYES STILL SHUT, THEY GIGGLE AND SHE ASKS THEM TO SHH . . .

DEREK: (ENTHUSIASTIC) Quick, Ma, while he's asleep we'll play you some **real** music! If you've never heard "GHETTO OF THE CITY", you've never lived!

MRS PETERSEN: (OPENS HER EYES, WORRIED) For goodness sake, don't wake him up, Derek! You know he likes to snooze on Sunday.

DEREK: Sorry, Ma, but this would wake the dead—just watch! (HE LAUGHS WHILE HE PUTS ON SONG)

MR PETERSEN: (WAKING WITH A SHOCK AND NEARLY FALLING OFF HIS CHAIR. HE SHOUTS:) What the hell's going on here?

MRS PETERSEN: (SOOTHING VOICE) It's all right, dear. The children wanted to play some reggae because I've never heard any.

MR PETERSEN: (LOUD, ANGRY) I'll tell you about reggae—it's music for dagga smokers! (SNEERING) "Ganja", they call it. They're just skollies with dirty deadlocks!

DEREK: Dreadlocks, Dad.

MR PETERSEN: (REALLY SHOUTING) Deadlocks, dreadlocks— what's the difference! Just listen, boy! It's not music to play in a decent house and **never on a Sunday!** (SHOUTS)

MRS PETERSEN: Try to relax, dear. (PATS HIS HAND) Just give the children a hearing. We don't want them to think we don't understand.

YOLANDA: Yes, Pa, these guys are different. They've got a message. Just give them a chance.

- DEREK: (PUTTING ON "JUDGEMENT DAY") Listen, Pa, the words mean a lot.
- MR PETERSEN: (FURIOUS AND SPLUTTERING WITH RAGE) "Message"? You call that a "message"? I can't understand a word!
- DEREK: Just listen, Dad! (HE STARTS CHANTING THE WORDS ALONG WITH THE SONG SO THEY CAN UNDERSTAND.)
- MRS PETERSEN: (TO PA, TRYING TO SMOOTH THINGS OVER) Isn't that interesting, dear?
- MR PETERSEN: (NOT IMPRESSED, SHAKES HIS HEAD, GETS UP AND GOES TO OPEN THE DOOR; STANDS IN DOORWAY TO TALK TO THEM) I've had **enough** of this mad-house! A man can't even have peace in his own home nowadays. I don't know what the world's coming to. I'm going to work on the car—it doesn't answer back . . . (KNOCK ON THE DOOR, SO HE TURNS ROUND AND OPENS IT WIDER.)
- CLIVE: (VERY SMOOTH AND CHARMING) Good afternoon, Mr Petersen. I hope we aren't disturbing you . . . I don't think you know my sister, Sharon? She's a classmate of your lovely daughter. (INSIDE, YOLANDA BLUSHES AND DOESN'T KNOW WHAT TO DO.) We've heard about your wonderful new music centre and I hope you don't mind if we come and admire it.
- MR PETERSEN: (COOLING DOWN BECAUSE HE'S IMPRESSED WITH CLIVE'S CHARM) Come in, my boy. Come in, Sharon. Nice to see you.
- THEY COME IN AND ALL GREET EACH OTHER—IT'S OBVIOUS THAT CLIVE IS KEEN TO IMPRESS YOLANDA BUT HE'S ALL CHARM TO EVERYONE.
- SHARON: What a beautiful centre! (SHE COMMENTS ON THE GOOD MAKE.)
- CLIVE: Quality sound, all right!
- MR PETERSEN: Pity about the sound it's making at the moment. (SIGHS)
- CLIVE: (SUPER-POLITE) So you aren't a reggae fan yourself, sir? It is a little noisy for this time of the day. (DEREK AND YOLANDA GLARE AT HIM AS A TRAITOR AND HE WINKS AT THEM WITHOUT MR PETERSEN SEEING.) Perhaps you'd allow me to play you a tape, sir? I'd love to hear it on such a good set. And Mrs Petersen might enjoy a slow romantic number too. (PUTS ON "THE GIRL IS MINE").
- MR PETERSEN: That's more like it, but I think I'll leave you all to enjoy it. (HE GOES OUTSIDE.)
- MRS PETERSEN: That really is lovely. Takes me back a few years! (THEY ALL LAUGH TOGETHER) Now I think I'll go and lie down for a bit before Auntie Joan comes to tea.
- YOLANDA: We'll wash up later, Ma.
- DEREK: Sure, don't worry, Ma.
- CLIVE: Have a good rest, Mrs Petersen. We'll keep the music down.
- MRS PETERSEN: No, leave it—it's good music to dream by. (ALL LAUGH; SHE GOES OUT)
- CLIVE: (WINKING AT THE OTHERS) See what I mean? You need something a bit restful on Sunday. None of your heavy reggae! Who wants politics all the time! Everyone has to take a rest some time!
- DEREK: What do you see in this music of yours? You're living in a fantasy world . . .

- CLIVE: "THIS GIRL IS MINE . . ." You call that fantasy do you? Come on, Derek. Life's for living, life's for loving. You tell him, Yolanda!
- YOLANDA: (BLUSHING AND CONFUSED BECAUSE SHE'S KEEN ON CLIVE AND DIDN'T EXPECT HIM TO NOTICE HER) I hope you've got some more tapes, Clive. Let's have a look. (SHE MOVES OVER TO LOOK AND TO BE CLOSER)
- DEREK: I've had enough of this—it's like icing sugar. Much too sweet. (PULLS A FACE WHILE DEREK AND YOLANDA ARE LOOKING AT EACH OTHER, SHARON LOOKING AT HIM). Let's rather **move to the vibe** with Michael Jackson!
- SHARON: Shut up, both of you! Music's music! You should live and let live. And it's my turn to choose. (PUTTING ON HER TAPE) How about this?
- CLIVE: That's right, "CELEBRATE THE GOOD TIMES"! Why don't you come to the disco with us sometime, Derek! In fact, why don't we make a foursome on Friday night? Yolanda's coming with me. (HE SLIPS HIS ARM AROUND HER SHOULDERS, SHE'S PLEASED BUT PRETENDS NOT TO BE.)
- YOLANDA: (STIFFLY) Oh am I? It's the first I've heard about it.
- CLIVE: Don't tell me you don't like the idea.
- YOLANDA: I don't mind but you'll have to convince my father.
- CLIVE: (VERY PLEASED WITH HIMSELF) That's why I invited Derek! Quick thinking there . . . Your father can hardly object if big brother comes along.
- DEREK: Thanks very much, but leave me out of it. Disco isn't my style. Not even for the pleasure of Sharon's company! (HE SMILES AT HER.) You'll have to sort out your problems with my father. I'm sure you can charm him! Anyway, I want to invite Sharon to the gumba on Friday night.
- SHARON: Well, I've never really listened to reggae. Never mind dancing to it. But it might be fun for a change. Where's your gumba?
- DEREK: Now you're talking . . .
- MR PETERSEN: (COMING IN) It sounds as if you young people are having a good time. Where's my old friend, Mr Ives? It's the oldtimers' turn again. (GROANS FROM DEREK, BUT NOT FROM YOLANDA).
- YOLANDA: Here you are, Pa. (OFFERING HIM THE TAPE).
- MR PETERSEN: (GIVING HER A SHREWD LOOK) What's going on round here? Why so charming to your poor old Dad? Has Prince Charming here been giving you lessons? (HE LAUGHS AND THEY JOIN IN.)
- CLIVE: Thanks for letting us use your centre, Mr Petersen. We really appreciate it. Happy listening! I think I'll give Yolanda a hand with the washing up.
- THEY EXIT TO THE KITCHEN AND PA LOOKS AFTER THEM IN AMAZEMENT AND STARTS TO LAUGH QUIETLY AS HE SHAKES HIS HEAD.
- DEREK: We'll leave you in peace too, Pa. We're off for a little stroll. There's nothing like the quiet life . . .
- GOODBYES AND MR PETERSEN WATCHES THEM GO OFF, WITH AN AMUSED SMILE ON HIS FACE. THEN HE PUTS ON HIS BURL IVES TAPE . . .

WRITING TIME

CALLING ALL MUSIC LOVERS . . . WHY NOT MAKE YOUR OWN PLAY WITH MUSIC?

If you liked "MOVE TO THE VIBE", why don't you make another play about music? If you didn't like it, why not write a play that you're happy with?

If you send us a copy of your play, it may get published in a book like this one, and other people will be able to read it. If enough students send in plays about music, maybe we'll be able to publish a whole collection.

It doesn't matter if you've never written a play before! Find a few other people who are interested and you can easily make a play together. Just fix a time when you can all meet somewhere—at school, at home, at your youth group.

Get hold of a tape recorder if you can—that's the easy way to "remember" all your ideas for the play but of course you can copy without one.

Think of people, places, happenings you know well in real life—and here are some questions to ask yourselves about them.

SOME QUESTIONS TO GET YOUR PLAY STARTED:

WHERE does your play happen? Think of a place you know well where young people like to meet. It could be a club or a disco or someone's home, it could be inside or outside, as long as it's somewhere they meet and relax.

WHO is involved? Think of at least four young people who would meet there. How old are they? Are they all boys, all girls or a mixed group? What do they look like, how do they dress? Are they friends, do they only know each other by sight, are they strangers?

WHEN is it? Day or night? Late? Weekday or weekend? What time of the year? A special occasion or not?

WHAT'S HAPPENING? What are they doing? Different people may be doing different things . . . How do they greet each other? What do they talk about? How do they talk? Of course, different people may talk in different ways. It will make things lively if there's some kind of argument or disagreement—but don't make it all fight and no words!

WHAT'S THE MOOD? Have they got something to celebrate? Are they excited? Frustrated and fed up? Bored? A mixture?

WHAT'S THE MUSIC? Choose some music and play it during the play—to show the mood or to create a mood. You could also write the words of a song in the play . . . And of course, there could be an argument about music. Do they all want to listen to the same music? Who is the greatest? What music is best for dancing?

WHAT IS LIFE LIKE FOR PEOPLE IN THAT AREA? What area is it? What jobs do people do? Is there unemployment? Good housing and facilities? Do people know their neighbours? Is it a friendly place? Is it dangerous? Any good things happening? Any problems?

Of course your play doesn't have to be about music—it could be about anything! This is just one "recipe" for writing. Write on whatever interests you . . .

TAPING A SOUNDTRACK FOR YOUR PLAY?

If your play is about music it's important to have the right sound! You could make a tape with the music you want.

Even if your play isn't about music, music could come into it somewhere and you could have fun taping a soundtrack for it.

What music for a play about falling in love? Falling out of love? Feeling lonely? Struggling and standing up for your rights? Leaving school? Things coming right in the family? Problems between parents and children? Brothers and sisters? High prices? Crime? Dreams?

STEPS IN WRITING YOUR PLAY

- * WITH A PARTNER OR A GROUP, DISCUSS THE QUESTIONS AND TRY TO MAKE UP A SCENE AS YOU GO ALONG. IF YOU CAN, TAPE YOUR DISCUSSION AND THE WORDS YOU MAKE UP FOR YOUR CHARACTERS TO SAY.
- * TRY OUT YOUR SCENE BY ACTING IT. MAYBE IT IS THE ACTING RATHER THAN THE DISCUSSION THAT YOU SHOULD TAPE. PLAY IT BACK TO HEAR WHAT YOU SOUND LIKE. OR TRY OUT YOUR ACTING ON YOUR CLASS OR YOUTH GROUP AND THEY CAN TELL YOU WHAT THEY THINK OF IT!
- * AFTER YOU'VE ACTED YOUR PLAY FOR AN AUDIENCE AND DISCUSSED IT WITH THEM, **change it** IF YOU WANT TO. THIS IS ALSO A GOOD TIME TO TAPE.
- * **Write your play!** SOME PEOPLE SAY THEY FOUND IT EASY TO LISTEN TO THEIR TAPE AND THEN WRITE FROM THAT. OTHERS NEVER USED A TAPE AT ALL. EACH ACTOR WROTE DOWN HER OR HIS WORDS AND FROM THAT THEY COULD WRITE DOWN THE WHOLE PLAY AND CHANGE IT A BIT.

Writing it down

- GIVE YOUR PLAY A NAME
- GIVE EACH CHARACTER A NAME
- WRITE THE WORDS THAT THE ACTORS SAY. PUT IN THE STAGE DIRECTIONS TOO, TO TELL YOUR READERS WHAT THE ACTORS ARE DOING. WRITE THE STAGE DIRECTIONS IN BRACKETS LIKE WE DO IN THIS BOOK.
- WRITE IN THE STAGE DIRECTIONS WHAT MUSIC MUST BE PLAYED AND WHEN. IF YOU WANT EVERYONE TO LISTEN CAREFULLY TO THE WORDS OF A SONG, WRITE THE WORDS IN YOUR PLAY SCRIPT.
- MAKE YOUR PLAY AS LONG OR SHORT AS YOU LIKE. IT COULD BE VERY SHORT LIKE "SISTERS AT THE SINK": JUST TWO PAGES. OR IT COULD LAST FOR PAGES AND PAGES WITH LOTS OF DIFFERENT SCENES LIKE "SCENES FROM TOWNSHIP LIFE".

- * KEEP A COPY FOR YOURSELF AND PLEASE **send us a copy** OF YOUR SCRIPT AND YOUR TAPE IF YOU HAVE ONE.

NB DON'T FORGET TO WRITE THE **names** OF ALL THE PEOPLE WHO HELPED WRITE YOUR PLAY AND ALSO SAY WHERE IT'S BEEN ACTED —IN CLASS, IN A CONCERT, IN YOUR YOUTH GROUP?



ACTING TIME

This play is based on ideas from Brigitte Charles and written by Carohn Cornell. It's a play which has pleased some people and made others very angry. Some say it isn't fair to boys, some say it isn't fair to girls, some say it isn't fair to anybody! Others say it's really quite true to life.

When you read it, you'll have to make up your own mind whether it's exaggerated or whether it rings true. And, of course, you're free to change it any way you like—it's only a play!

If you feel like rewriting it to make it more realistic, or if you write a new play of your own, please send a copy. There are some hints on Page 32 about how to write your own play with a few friends.

See what you think of this one . . .

CHARACTERS:

1. BRENDA: with hairstyles on her mind . . .
2. CAROL: thinks she's plump and worries about it
3. CHARMAINE: a good gossip
4. SANDRA: has a hard time at home; sorry for herself but hasn't learned to stand up for herself
5. MIRIAM: also has a hard time at home but puts up a fight sometimes
6. URSULA: cheeky and a flirt
7. SHARON: "boy-mad"
8. ANGELA: energetic, independent-minded, called "tomboy"
9. HENRY: very smooth, charming, a "ladies' man".
10. BRYAN: more down-to-earth
11. SHAMIEL: not as sexist as the others; tries to be fair but makes a joke of it before anyone can criticise him
12. CLIFFORD: big smoker, not athletic at all.

SETTING:

IN A CLASSROOM OR P.T.ROOM AT INTERVAL WITH A TABLE FOR TABLE-TENNIS AND ONE BAT ON THE TABLE. ALL THE GIRLS ARE SITTING AROUND RELAXING AND CHATTING EXCEPT FOR ANGELA WHO IS LEANING ON THE TABLE READING A NEWSPAPER.

BRENDA: (PLAYING WITH HER HAIR AS IF TRYING NEW STYLES) Shall I cut my hair? I'd like to try it short and stylish but I'm scared Rashaad won't approve. He loves me with long hair.

- CAROL: You should do it! It would really suit you.
- CHARMAINE: It'll give you a sexy new look. And Rashaad will show you off in style.
- MIRIAM: Never mind Rashaad! If you want to have your hair cut, please yourself!
- SANDRA: I wish I had someone like Rashaad to show **me** off.
- URSULA: Come on, Sandra—cheer up! Tell us what you're going to wear to the disco on Friday night.
- SANDRA: (**COMPLAINING**) No disco for me! You know my father won't let me out unless my brother goes with me and he says he wants to take his girlfriend out alone for a change. I don't blame him—who needs a number 3?
- URSULA: Shame, you'll have to get married and leave home if you want a taste of freedom!
- MIRIAM: (**SURPRISED**) Is that what you call "freedom"?
- SANDRA: (**IGNORING MIRIAM—BUSY THINKING ABOUT DISCOS**) I don't have the right clothes anyway. You've got real disco gear, haven't you, Ursula?
- CHARMAINE: You should see her silver jumpsuit. Really **sexy**.
- CAROL: (**SIGHING LOUDLY**) I wish I had your figure, Ursula! I'm always dieting but I still put on weight in all the wrong places.
- CHARMAINE: You've got nothing to worry about. Leon thinks you look like Dolly Parton when you're sitting down. (**ALL LAUGH OR GIGGLE EXCEPT ANGELA.**)
- CAROL: (**STILL LAUGHING**) Thanks! If I'm leaning forward and the lights are low! But I can't sit still the whole night at the disco, can I?
- BRENDA: Leon's happy . . . but you want **Trevor** to notice you . . .
- SHARON: (**SPEAKING DJ STYLE**) Trevor Travolta's on the floor all night . . .
- CHARMAINE: Not like that lazy Leon.
- SIGHING LOUDLY ANGELA LOOKS UP FROM HER PAPER FOR THE FIRST TIME, AND LOOKS AROUND THE GROUP. THEY ALL LOOK AT HER TO SEE WHAT SHE'S GOING TO SAY.**
- CAROL: What's the matter with you?
- ANGELA: (**FED UP**) For heaven's sake, if you're so worried about your weight, why don't you come jogging?
- CAROL: (**SOUNDING VERY SHOCKED**) **Jogging?** You must be joking. It's all right for a tomboy like you, but I like to look feminine. Jogging shorts wouldn't flatter my legs.
- ANGELA: (**LAUGHING SCORNFULLY**) Can't you ever think of anything except your looks? Believe me, jogging is fun.
- MIRIAM: She's right . . . You feel free in your mind. You should try it, Sandra. It's a good way to get rid of your frustrations.
- ANGELA: Come and join us, if you like. About four of us jog before supper every night.
- CHARMAINE: (**SHOCKED**) How can you be such a tomboy? My brother saw you riding your bike the other day like a bat out of hell. He couldn't believe it was a girl riding like that.

- ANGELA: I was in a hurry to get away from school. And it's great to ride like hell. You should try that too.
- SHARON: You'd better be careful—you'll scare off all the boys.
- SANDRA: Yes, you argue too much. You should let them have their own way in arguments. That's what they like.
- MIRIAM: **(SHOCKED)** How can you say that? You must stand up for your own opinions or they'll bulldoze you!
- BRENDA: Angela's too good at Maths too. That really intimidates the boys.
- URSULA: They're just jealous because she's going to be first in class again.
- ANGELA: **(IMPATIENT)** Oh, come on! Some of the boys have got some sense!
- SHARON: **(PREACHING)** It's no good getting results if you can't find a boyfriend.
- MIRIAM: **(LAUGHING)** What's the hurry? There are plenty of fish in the sea.
- BRENDA: **(STILL FUSSING WITH HER HAIR)** Seriously, Angela, I think you should style your hair.
- ANGELA: You've got hairstyles on the brain!
- SANDRA: **(LOOKING ANGELA UP AND DOWN)** You know, Angela, you could be quite attractive if you tried. I wish you'd look in the mirror sometime.
- BRENDA: **(FINGERING ANGELA'S HAIR)** Why don't you have a New Wave cut? You can come with me on Saturday morning.
- ANGELA: **(IMPATIENT)** Thanks a million but I'm playing chess on Saturday.
- CAROL: Can't you miss your precious chess for once? If I was as slim as you, I wouldn't waste my time on chess.
- ANGELA: You must be crazy! It's a league match and I'm playing board two. It's the most exciting game in the world.
- SHARON: Leave her, she's a hopeless case. She wouldn't notice if the most gorgeous man was playing opposite her.
- ANGELA: **(SCORNFUL)** What a pathetic conversation! Who wants a game of table-tennis? **(SHE WAVES HER BAT IN THE AIR.)**
- MIRIAM: **(TO ANGELA)** I'd love a game but I have to take my sister to the clinic. I'll see you tonight for a jog if I can finish the cooking in time. **(TO EVERYONE)** Bye everyone—maybe you'll all come jogging tonight! **(LAUGHS FROM THE OTHERS: SHE LEAVES)**
- SANDRA: If you must be so energetic, Angela, why don't you go dancing?
- CAROL: Yes, do something nice and feminine for a change.
- ANGELA: Why shouldn't girls play table-tennis or jog? Or play chess, for that matter? You're as bad as the most sexist boys, the way you talk.
- CAROL: Oh don't be so touchy. You're always going on about sexists. I'm sick of it!
- CHARMAINE: **(NUDGING SHARON AND SPEAKING SO ANGELA CAN HEAR)** You know something, I think Gregory must be keen on Angela. He's always looking for her at interval.

- SHARON: And he's not bad-looking either. I like tall guys.
- ANGELA: (GETTING CROSS) You've got a one-track mind. He's my chess partner.
- URSULA: What about Wayne then? He always wants to sit next to you in class.
- CHARMAINE: (LAUGHS—SARCASTIC) Just you wait—she'll tell you Wayne's her Maths partner!
- SHARON: What about what's-his-name—that tall casual guy?
- CHARMAINE: You mean Edwin, the one who's repeating? (SARCASTIC) That's her **cycling** partner.
- ANGELA: (GETTING CROSSER) Can't you understand that boys can be friends, they don't have to be boyfriends?
- CAROL: I suppose you call it friendly when the boys look up your dress like yesterday? I couldn't believe my eyes when you climbed over all those desks.
- SHARON: Is that how your mother brought you up? I felt ashamed to be a girl.
- ANGELA: (ROLLING HER EYES TO THE CEILING) For heaven's sake, I was just taking a shortcut. I was in a hurry to work on that interesting maths problem with Wayne.
- BRENDA: (SARCASTIC) An **interesting** maths problem? You must be out of your mind!
- CHARMAINE: (TO THE OTHERS) I think she's mad, you know. (TAPPING FINGER ON HER FOREHEAD)
- SANDRA: Poor Mr Abrahams! He was so ashamed of you, he was blushing.
- ANGELA: It's the peeping toms he should be ashamed of, not me. It wasn't all the boys, just a few big showoffs. Anyway, everyone uses that shortcut and Mr Abrahams never says anything.
- SANDRA: For a clever girl, you really are dumb sometimes. It's not **everyone** who uses the shortcut, it's only the boys. Or haven't you noticed?
- CHARMAINE: You know what they say: "Boys will be boys but ladies must be ladies."
- ANGELA: I'm sick of sex discrimination! And I've had enough of this boring sexist talk. When will you see that people are people? I'm a **person**, you know! (SHE FOLDS UP HER PAPER ANGRILY AND IS ABOUT TO MARCH OUT OF THE ROOM.) If no-one is going to play table-tennis, I'm going to find a peaceful place to read.

THREE BOYS WITH TABLE-TENNIS BATS COME IN JUST BEFORE SHE GETS TO THE DOOR.

BOYS: (GIVING A MOCK BOW) Good morning, ladies. Gossiping as usual?

MOST OF THE GIRLS GIGGLE AND NUDGE EACH OTHER AND WHISPER A LITTLE. ANGELA GLARES AT THE BOYS.

HENRY: (SOUNDING VERY STYLISH) Have you ladies seen Gary anywhere?

URSULA: (CHEEKY AND FLIRTATIOUS) Gorgeous Gary! Chippie kept him in because he didn't do his history homework.

HENRY: Damn it! We need a fourth to play. (ALL THREE BOYS MUMBLE SWEAR WORDS.)

CHARMAINE: (COY) Language, language! Please remember there are ladies present.

ANGELA: I'll play. I've been waiting for a game.

BRYAN: No chance! This is a serious game. Girls can't play.

ANGELA: (ROLLING HER EYES AGAIN) Just listen to them . . . I'll show you who's serious! Anyway I was here first.

SHAMIEL: Come on you guys, you know what a tomboy she is. Maybe she **can** play.

BRYAN: (UNWILLING) Oh, all right, it's better than nothing, I guess.

HENRY: (BOWING TO THE GIRLS) Here goes, lovely ladies. The champs will show you how.

JUST AS THEY ARE GETTING INTO POSITION AT THE TABLE, A FOURTH BOY COMES IN, SMOKING.

HENRY: (WELCOMING) Just in time! We nearly had to play with this young lady here. (BOWS TO ANGELA WHO GLARES AT HIM.) Time for your very first game of table-tennis, Clifford.

CLIFFORD: (PROTESTING) You're crazy! I'm here for a quiet smoke. You know I hate sport.

ANGELA: (INSISTING) I'm playing. He can stay in the smoker's corner.

SHAMIEL: (HALF-SERIOUS) Come on, you guys. After all, we invited her to play. Be fair!

BRYAN: (IGNORING HIM, TAKES THE BAT OUT OF HER HAND AND OFFERS IT TO CLIFFORD. SHE JUST GLARES AT HIM.) Here you are! Put out your smoke and play.

ANGELA: (GRABBING HER BAT FORCEFULLY) That's mine! Who do you think you are, you sexist swine! (SHOUTING AND POINTING HER BAT AT THE GIRLS AS WELL AS THE BOYS, THEN THROWING IT ON THE TABLE) Sexists! Sexists! Sexists! I'm sick of it! **When will you ever learn?**

SHE MARCHES OUT AND SLAMS THE DOOR, LEAVING ALL LOOKING AT THE DOOR AND THEN AT EACH OTHER. SOME GIRLS GIGGLE NERVOUSLY.

URSULA: (SHOCKED) She's got no idea how to behave!

CLIFFORD: Who does she think she is? Angela McEnroe? (LAUGHTER)

BRYAN: What's her case? Nobody did anything to her. How come she got so mad all of a sudden?

SHAMIEL: I guess it wasn't fair to drop her just because she's a girl. After all, she can play and Clifford can't. He's a smoking champion. (LAUGHTER)

HENRY: What's this "**sexist**" story? Does she mean **sexy**? (FLEXING HIS MUSCLES, SHOWING OFF.) I know I'm sexy but why does she have to shout about it?

SHAMIEL: (LAUGHING) OK, Ok, Henry! We all know **Henry is a "he-man"**. She said "**sexist**", not "**sexy**"!

CLIFFORD: I think she's mad. She should be locked up. She made me choke on my smoke!

SANDRA: She was so furious **she** nearly choked! And I really don't blame her!

URSULA: Don't worry about Angela—she's just moody.

CAROL: She's a bit mad, you mean. Too much chess and maths.

HENRY: You've got a good point there, Dolly. (HE LOOKS HER UP AND DOWN APPROVINGLY AND SHE ACTS ALL COY, VERY HAPPY TO BE NOTICED.)

CHARMAINE: (ALSO LOOKING FOR ATTENTION) Come on boys, we want to watch the champs.
(THE GIRLS GATHER ROUND EAGERLY TO WATCH.)

SHAMIEL: (TAKING CLIFFORD'S CIGARETTE AWAY AND PUTTING IT OUT) Smoke break's over!
(SHAMIEL PICKS UP BAT FROM WHERE ANGELA LEFT IT AND LOOKS AT IT.) Lucky the feminist left us her bat. (THEY ALL LAUGH AND HE PUTS THE BAT IN CLIFFORD'S HAND WITH A BIG FUSS.)

CLIFFORD: OK! OK! You win.

**THE PLAYERS GET INTO POSITION AND THEN FREEZE:
THE END.**

WRITING TIME

**WHY NOT CHANGE "BOYS WILL BE BOYS BUT LADIES MUST BE LADIES" IF YOU LIKE—
OR WRITE YOUR OWN PLAY ABOUT SCHOOL LIFE?**

This play is based on some things that really happened in a Std 9 and 10 class but many things in the play are made up. That table-tennis never happened in real life, the names have all been changed around, no-one really said the words in the play. The students who were involved will recognise some things and they will also see where imagination comes in!

The play has already been rewritten once and now it's your turn to rewrite it if you feel like it. It's already been through these stages:

STAGE 1

There were big arguments in class about how girls should behave. Some girls felt very frustrated because they didn't have equal rights with boys in the same class. They said they were sick of being told to "behave like ladies" and one of them wrote a strong letter complaining about the discrimination against girls at school. Some boys agreed. Others, boys and girls, said there wasn't any problem—as long as girls behaved "properly"! That's where the idea for the play came from.

STAGE 2

A teacher wrote a first draft for the play but there was lots of criticism:

"It's not fair to boys—it makes them all the same. In the play they are all trying to be the boss all the time and not taking the girls seriously." "It's not fair to girls—in the play they are so boy-mad they really don't deserve to be taken seriously. The only exception is Angela and she's the exception that proves the rule." Some said it was true to life and not exaggerated at all but we decided to change it.

STAGE 3

We tried to rewrite the play so the characters didn't fit the stereotypes of what boys and girls are like. What about the boys? We made at least one of the boys more reasonable: he stands up for Angela when the others try to push her out just because she's a girl. And there are also other boys mentioned who treat girls as people. What about the girls? We made another of the girls stand up for herself.

**STAGE 4:
OVER TO YOU . . .**

WRITE A BETTER PLAY:

You've just read the second draft of the play and now it's up to you to change it for the better. If you think it's one-sided, write a reply—remember "BROTHERS DOWN THE DRAIN" which is a reply to "SISTERS AT THE SINK" because some people thought that was one-sided?

Or write any play about any side of school life.

There are lots of hints on page 32 about how to write your own play.





ACTING TIME

Here are five scenes from township life. They are all about another Cape Town family, the Ndungane family. You may want to do all the scenes as a series, one after another. Or you may want to choose only one or two.

a series written mostly by Eion Brown

SCENE 1: THE COST OF LIVING

Mrs Zinzi Ndungane, her husband, Temba, and a neighbour.

SCENE 2: AT THE FACTORY— "TIMES ARE HARD"

Zinzi and Temba Ndungane and the boss and secretary of the factory where Temba works.

SCENE 3: BACK HOME—SITTING WITH PROBLEMS

The Ndungane family: Zinzi, Temba and the children, Biko (7), Sipho (10), Linda (12); and their neighbour, Mrs Simelela.

SCENE 4: JOBHUNTING BY THE SEA

Zinzi Ndungane and two Sea Point domestic workers, Mrs Mangena and Mrs Tamana.

SCENE 5: AT THE BACK DOOR IN SEA POINT

Zinzi Ndungane, a "maid" called Mary and her employer, Mrs Fisher.

SCENES FROM TOWNSHIP LIFE: 1

THE COST OF LIVING

This is the first in a series of scenes, written mainly by Eion Brown

BACKYARD OF A SMALL TOWNSHIP HOUSE WITH MAKESHIFT OUTBUILDING AS TOILET, BROKEN FENCE AND SHATTERED BOTTLES, STICKS AND STONES LITTERING THE YARD. A WOMAN IS ANGRILY MUTTERING TO HERSELF WHILE SHE HANGS UP THE WEEK'S WASHING. WHEN HER NEIGHBOUR COMES OUT TO SWEEP HER YARD, THEY START TALKING OVER THE FENCE.

ZINZI: (SIGHING, VERY TIRED, WITH HER HANDS ON HER HIPS) Oooh . . . if only I could rest! Life is so hard these days. Things are getting so expensive—it's not even Tuesday yet and we are broke already! I'm **tired** of struggling, struggling all the time.

NEIGHBOUR: (STILL SWEEPING) Please, Zinzi, I'm tired of that story. Our husbands work so hard. They **must** have clean clothes and food. That is our work, to clean and cook for them.

ZINZI: (LOUDLY) But I'm tired of being a slave! Washing, cooking, cleaning, ironing! Nobody appreciates it—everyone just expects, expects, expects. Really, I'm just a slave and I'm sick of it!

NEIGHBOUR: Me too, but it's no use complaining.

ZINZI: There's my man at the front door. I'd better go inside before he starts shouting.

NEIGHBOUR: My husband's late tonight. It makes me worry . . .

ZINZI: Don't worry, my dear. He'll be all right. See you tomorrow.

NEIGHBOUR: Good night.

HUSBAND TEMBA COMES IN LOOKING DEPRESSED, THROWS HIS CAP ON THE CHAIR, KICKS OFF HIS SHOES AND FLOPS INTO ANOTHER CHAIR TO LIGHT HIS PIPE.

TEMBA: I'm hungry. Please bring my food.

ZINZI: (FROM KITCHEN) It will be ready in a minute.

TEMBA: (FURIOUS) Why must I wait? (GETS UP) You've got all day to do the cooking. But you want to stand and gossip. That's all you do all day. I **work**, woman, **work**.

ZINZI: (COMES IN, FED UP, AND SLAMS FOOD DOWN ON THE TABLE) And what do you think I do? **Who** cleans this house? **Who** does your washing? **Who** gets up in the morning to make your food? **Who?** **Who** stretches every cent to feed the children? You? No, my man, not you! This wrinkled old girl here with the knobby hands and the bunioned feet! I'm the overworked one, that's who!

TEMBA: (SHOCKED SO HE HARDLY KNOWS WHAT TO SAY) But I'm working for you and the children. How could we survive without my wage?

ZINZI: That small wage! How can you expect me to be your slave for that?

TEMBA: (SHOCKED) Why do you say 'slave'? I don't expect a lot.

- ZINZI: (VERY SARCASTIC) And I suppose I mustn't expect anything? I suppose I have no feelings. No demands, nothing! I can't have any. Not on that small wage of yours. Not with you treating me like a slave. (DEPRESSED) I wish things could change, I really wish it.
- TEMBA: (GUILTY) I could ask for more money but work is so scarce these days and the boss knows it. (SHRUGS HIS SHOULDERS, HOPELESSLY) I can't ask him for an increase.
- ZINZI: (BURSTS OUT ANGRILY) Then I'll ask him for an increase. Can't you men tell your bosses how you are suffering, how your wives and children are suffering? Can't you tell them?
- TEMBA: (PLEADING WITH HER) We have already told the boss. Plenty of times. He says the company can't afford any increases at the moment.
- ZINZI: (SCORNFUL OF HIM) He's got you just where he wants you. He's got you trapped!
- TEMBA: I know, I know. But what can I do? Lose my job? (PAUSE FOR A MOMENT) I think I'll go out for a drink. Maybe that will help. (HE LEAVES)
- ZINZI: Help? Humph! The supper will be spoilt again. What can I do? What can **we** do?

SHE SITS DOWN VERY TIRED, WITH HER HEAD IN HER HANDS—OR SHE BANGS THINGS ABOUT VERY ANGRILY AND SLAMS HER WAY OUT OF THE ROOM.



SCENES FROM TOWNSHIP LIFE: 2

AT THE FACTORY

"TIMES ARE HARD"

This is the second in a series from township life, written mostly by Eion Brown.

ON ONE SIDE UNDER A BIG SIGN SAYING *Factory*, SEVERAL MEN DRESSED IN THE SAME OVERALLS ARE WORKING WHILE THE *Manager* IN A WHITE COAT GOES AROUND INSPECTING. THEY ALL HAVE THEIR BACKS TO THE AUDIENCE FOR THIS SCENE. ON THE OTHER SIDE NEAR THE DOOR UNDER A SIGN SAYING *Reception*, A YOUNG WOMAN SITS BEHIND A DESK, FACING THE AUDIENCE. SHE WEARS SPECTACLES AND IS VERY SMARTLY DRESSED. ON HER DESK ARE PAPERS AND OFFICE EQUIPMENT, AND SHE IS TALKING ON THE PHONE. ZINZI COMES IN THE DOOR AND STANDS AWKWARDLY IN FRONT OF THE DESK WITH HER SHOPPING BASKET DANGLING FROM HER HAND. THE SECRETARY TAKES HER TIME FINISHING A VERY PERSONAL CONVERSATION ON THE PHONE, WHILE SHE GAZES AT ZINZI. SHE THEN REPLACES THE PHONE, PICKS UP HER PEN AND STARTS WRITING, IGNORING ZINZI COMPLETELY. ZINZI, VERY UNCOMFORTABLE, SHUFFLES HER FEET.

ZINZI: Um . . . uh . . . Good morning. Could I please speak to Temba?

SECRETARY: (RUDELY, WITHOUT LOOKING UP) Who?

ZINZI: Temba. Temba Ndungane.

SECRETARY: (LOOKS UP) Oh, you mean Washington! The one with the high eyebrows.

ZINZI: (IGNORING THE LAST REMARK) Washington?

SECRETARY: Yes, Mr Opperman gave him that name. Everybody calls him that.

ZINZI: (OFFENDED) Could I see Temba Ndungane please?

SECRETARY: (CURTLY) Wait over there!

ZINZI LOOKS AROUND FOR A CHAIR AND IN THE END STAYS STANDING WHILE THE SECRETARY PICKS UP THE TELECOM TRANSMITTER AND CALLS INTO IT.

SECRETARY: (INTO THE TRANSMITTER) Washington to the office! Washington to the office!

TEMBA, LOOKING WORRIED, TURNS TO THE AUDIENCE AND RUSHES OVER TO THE SECRETARY THROUGH AN INVISIBLE DOOR. WHEN HE SEES ZINZI HE LOOKS SHOCKED AND APOLOGISES HUMBLY TO THE SECRETARY. HE GOES TO ZINZI AND SCOLDS HER IN A WHISPER. IT'S CLEAR THAT HE IS ANGRY. THE SECRETARY PRETENDS TO GO ON WITH HER WORK BUT ALL HER ATTENTION IS ON THEM. FOR THE REST OF THE SCENE ZINZI AND TEMBA TALK TO EACH OTHER LOUDLY ENOUGH FOR THE AUDIENCE TO HEAR. TEMBA KEEPS HUSHING ZINZI AND THE SECRETARY GIVES THEM CURIOUS GLANCES FROM TIME TO TIME

ZINZI: (DETERMINED) I've come to see your boss. I'm going to tell him he must give you more money.

TEMBA: (IN A PANIC) But you can't! I'll lose my job!

ZINZI: I **can**. I'm your wife. I know we can't live on so little money. I have come to tell your boss.

TEMBA: (BEGGING VOICE, BUT ANGRY) Please Zinzi, you must go now! (HE IS IN A PANIC AND TRIES TO TURN HER TOWARDS THE DOOR SHE CAME IN BY.) Go home **quickly** before I get into trouble! Go on! Please!

ZINZI: (IN A STRONG VOICE) No, Temba. I came to see the boss. If you're scared, **you** can go home but I'm going to see the boss.

SHE PUSHES THROUGH THE INVISIBLE DOOR INTO THE FACTORY SECTION WHERE THE BOSS IS STANDING WITH HIS BACK TO THE AUDIENCE. TEMBA, VERY EMBARRASSED, HURRIES AFTER HER APOLOGISING TO THE SECRETARY, THE BOSS AND EVERYONE ELSE.

THE BOSS STILL HAS HIS BACK TO THE AUDIENCE AND ZINZI TAPS HIM ON THE ARM OR SHOULDER TO GET HIS ATTENTION IN A HURRY. THE BOSS TURNS ROUND AND HE'S SO SURPRISED THAT HE TAKES HIS GLASSES OFF AND STARES AT THEM. THE THREE MUST STAND SO THE AUDIENCE CAN HEAR THEM ALL.

ZINZI: Morning sir, morning.

TEMBA: (OUT OF BREATH AND IN A PANIC) Sorry to disturb you, sir, but . . .

ZINZI: (GRABBING TEMBA'S ARM AND SPEAKING IN A STRONG VOICE) We don't have money for this month's rent. We can't feed the children. Their school uniforms are in rags. And **he** (POINTING AT TEMBA) doesn't want to ask for more money.

TEMBA: (LOOKING DOWN, HE IS SO EMBARRASSED) Sir, I tried to explain but she won't listen.

ZINZI: (GETTING ANGRY AND STARTING TO SHOUT AT TEMBA AND AT THE BOSS) **Listen! . . . I'm** the one who has to listen. I must listen to the children crying for food. I must listen to them crying for school fees. I must listen to the Board when they want a rent increase. I must listen to Tramways when they want higher fares. And now I'm telling you. I **can't** make ends meet! We can't live on that small wage!

THE BOSS LISTENS AND NODS HIS HEAD OCCASIONALLY, AND THEN STANDS UP TO TRY AND QUIETEN HER DOWN.

BOSS: (TRYING TO SOUND FRIENDLY) Yes, yes, my wife also complains all the time about the cost of living. We'd all like to be getting a bit more money. But there is one thing I must point out. We are an equal opportunity company and we're proud of it. We pay the rate for the job, irrespective of race. (ZINZI IS STARING AT HIM BLANKLY, NOT UNDERSTANDING WHAT HE IS SAYING. HE LAUGHS POLITELY AND CONTINUES.) Let me explain. (POINTING AT TEMBA.) Washington here is getting exactly the same pay as I would get if I were a sweeper. Yes, if I were a sweeper I would earn the same as Washington earns, not a cent more. And if Washington were in my job, he would get exactly what I am getting now. No discrimination at all: the rate for the job!

ZINZI: (NOT UNDERSTANDING AND JUST GOING ON WITH HER COMPLAINT AS SOON AS HE FINISHES SPEAKING.) It really is bad for us. If we get behind with the rent we will lose our house. And we **must** keep the children in school. And what about food? It's pap every day, even Sundays. We must have more money to live. (SHE SHAKES TEMBA'S ARM TO MAKE HIM SPEAK, BUT HE SAYS NOTHING.)

BOSS: (LOSING PATIENCE—GETTING TIRED OF BEING THE NICE GUY. HE CARRIES ON PREACHING TO THEM.) Remuneration depends on production. The harder you work the more you earn. That's the only way to run a business. And times are hard. (IN QUITE A THREATENING VOICE) In fact, Washington is lucky to have a job at all. It's not easy for us to keep all our unskilled workers. Yes, you should be grateful to have a job at all.

TEMBA: (TERRIFIED) Yes sir, thank you sir. Thank you very much, sir.

BOSS: It's high time we all got back to work. Time is money, after all. If you really want to apply for an increase, get the application form and follow company procedure. We must have correct procedure. But I don't want to give you false hopes. Times are hard and you'll be lucky if you get an increase at the end of the year. In fact, you'll be lucky to have a job at the end of the year. Times are hard for everyone.

SECRETARY ENTERS OFFICE, IGNORING TEMBA AND ZINZI, TO SHOW HER BOSS A SHEET OF PAPER. SHE SPEAKS IN A VERY SUPERIOR VOICE.

SECRETARY: Sir, the profit margin printout has arrived . . . (WITH A SMILE ON HER FACE) and it looks like a record half year. Both profit and dividend are 20% higher than for the same period last year. (HE SMILES BROADLY AS SHE HANDS HIM THE PRINT-OUT.)

BOSS: (VERY PLEASED) Well, my dear, I think this calls for a celebration! (WINKING AT HER) We can be proud of our achievement. (HE PATS HER ON THE ARM IN A POSSESSIVE WAY.)

EITHER IN THE BACKGROUND OR IN FRONT OF THE STAGE, ONE OR MORE WORKERS WALK ACROSS THE STAGE WITH A POSTER: "HIGH PROFITS MEAN OPPRESSION OF WORKERS". THE ACTORS DON'T SEEM TO NOTICE THIS AT ALL.

BOSS: (TO TEMBA AND ZINZI) Yes, hard work is what we need. Hard work is what the country needs.

ZINZI: (LOUDLY TO THE BOSS) We need **money** to live. I'm not going to leave without money. Does the company want us to starve?

TEMBA: (QUIETLY) Don't shout.

ZINZI: (TO THE BOSS) Can't you see Temba is a quiet man, not a troublemaker? And he works so hard. He gets up at 4 o'clock in the morning and he comes home late from work. And all for your small wage! It's not fair. Your company is rich. **You** are rich. But we who work for you, we must stay poor. We cannot even educate our children. You are oppressing us.

BOSS: (ANGRILY) Look, I think you should leave. **Both of you**. Temba, you can collect your pay on Friday. I don't need people to tell me what is right and wrong. I know how to treat my staff. I know how to run my business. I can't waste time on people who aren't prepared to work. Please go before I . . . (POINTING TO THE DOOR.)

TEMBA: (BEGGING) Please, Mr Opperman, I've worked for you for 17 years and I've never taken one day's sick leave. Please sir . . .

BUT ZINZI PULLS HIM BY THE ARM AND HE HAS TO STOP. THEY LEAVE WITHOUT SAYING GOODBYE, ZINZI LEADING THE WAY. SHE MARCHES HIM OUT PAST THE SECRETARY WITHOUT GREETING HER EITHER. BOSS JUST SHAKES HIS HEAD AND SITS DOWN AGAIN. SECRETARY JUST STARES AFTER THEM AND THEN GOES INTO THE BOSS.

BOSS: (KISSING HER ON THE CHEEK) Well, my dear, how would you like to celebrate?

SCENES FROM TOWNSHIP LIFE: 3 BACK HOME SITTING WITH THE PROBLEMS

This is the third in a series of scenes from township life, written mostly by Eion Brown.

THE NDUNGANE FAMILY ARE AT THE TABLE FACING THE AUDIENCE. TEMBA AND THE THREE CHILDREN, LINDA, SIPHO, AND BIKO, ARE SITTING WHILE ZINZI STANDS TO SERVE THEM OUT OF THE POT ON THE TABLE. SHE SCRAPES THE LAST SCRAPS OUT OF THE POT ON TO HER OWN PLATE AND THEN SITS DOWN. TEMBA LOOKS VERY MISERABLE, ZINZI IS TRYING HARD TO KEEP THEM ALL CHEERFUL AND THE CHILDREN LOOK FROM ONE PARENT TO THE OTHER.

ZINZI: (AS SHE SITS DOWN AFTER SERVING HERSELF) Well, that's the end of the mielie-meal! Tomorrow our neighbours must help us! Come, let's say grace for the food.

THEY ALL BOW THEIR HEADS AND SAY GRACE TOGETHER, THEN HUNGRILY EAT THE LITTLE THAT IS ON THEIR PLATES. FOR A MINUTE, THERE IS NO TALKING, ONLY SOUNDS OF PLATES BEING SCRAPED.

TEMBA: (PUSHING HIS EMPTY PLATE AWAY FROM HIM AND SHAKING HIS HEAD) What will become of us? It's terrible when a man can't feed his own family. Two weeks I've been hunting for a job and there's nothing for me. Nothing!

BIKO: (LOOKING WORRIED) Dad, why can't you get a job? I feel shy to tell my friends that my father isn't working. And today the teacher asked . . .

SIPHO: (CROSS) Never mind about the teacher! It's nobody's business what goes on in our house. You just tell them to mind their own business. OK?

ZINZI: (TRYING TO SOUND BRIGHT AND CHEERFUL) Anyway, it's not your father's fault that he lost his job. I was the one who told the boss what I thought of him. (SHAKING HER HEAD AND SMILING AS SHE REMEMBERS) I really told him . . .

LINDA: (ADMIRING HER) Just like you, Ma! You won't let anyone push you around!

BIKO: (EAGERLY) Tell us what happened, Ma.

ZINZI: (LAUGHING) You know very well what happened! How many times must you hear the story?

BIKO: (BEGGING) Tell us again, Ma, please!

ZINZI: (PROUD) It was nothing, really. I just told him the facts of life! I told him we are hungry in this house. I told him we must have money to educate you children so you can have a better life.

SIPHO: And what did he say?

ZINZI: (GETTING ANGRY AS SHE REMEMBERS) He told me times are hard! What a nerve. Must **he** tell **me** that times are hard? What does **he** know about hard times.

LINDA: And then that woman came to talk to him . . .

ZINZI: You mean the secretary? You know the whole story, don't you? She told him that the company is getting richer and richer. While **we** are suffering, they get rich from your father's sweat. That's when I really lost my temper.

SIPHO: (CLAPPING HIS HANDS) Good for you, Ma!

TEMBA: (SOUNDING VERY TIRED) But bad for me! That's how I lost my job. Bad for all of us!

ZINZI: (PROUD, IGNORING TEMBA'S COMMENT) I don't play around. I told him the facts of life, all right!

LINDA: That's right, you told him!

TEMBA: (WORRIED AND NOT AT ALL IMPRESSED) You and your big mouth, woman! How will I ever find another job? And what about the rent? (HE PICKS UP A LETTER FROM THE TABLE AND WAVES IT.) If we can't pay by Friday next week, they'll evict us. Will your big mouth help us then? How long did we wait for this house? Now they will give it to someone on the waiting list and we'll have to live in the street or in the bush. Why didn't you keep your mouth shut?

ZINZI: (STILL SOUNDING CHEERFUL) Don't worry. I'll get a job. And the children will help.

- BIKO: (TRYING TO SOUND VERY GROWN UP) I can get a garden job.
- LINDA: (LAUGHING AT HIM) Seven is too small for a garden job!
- ZINZI: You must do your schoolwork but you can also help in the house. You and Sipho must help Linda.
- SIPHO: I can get a job selling newspapers and I can clean cars too.
- TEMBA: (FIERCE) No, you boys must finish your schooling! Then you will get a better job than your father. If you are unskilled there is no future for you. They throw you on the rubbish heap as soon as you get old.
- BIKO: Don't worry. We will look after you when you are old.
- TEMBA: (SMILING AND PATTING HIM ON THE HEAD) Thank you, my boy. Grow up quickly and then you can help us. (TO ZINZI DESPERATELY) What can we do? Yesterday I stood in the queue the whole day at the Labour Bureau. There was nothing for us.
- ZINZI: Tomorrow you can stand on Vanguard Drive next to Bonteheuvel. Sometimes people come there with bakkies to find men for casual work.
- TEMBA: But I am too old to be a "boy". They don't want old men to casual. They want the young ones.
- ZINZI: You can try anyway. And I will try for a charring job. I can go to Sea Point to look for a job.
- LINDA: (WORRIED) But Ma, what about your legs? The doctor at the Day Hospital said you must take it easy.
- ZINZI: Don't worry, my child! These legs can still carry me. The veins don't hurt any more and (OBVIOUSLY JOKING) it will be good for my legs to get out of the house. You children can do my work at home and I can go to the sea!
- SIPHO: Sure, Ma, we can all help. Biko must just keep his mouth shut at school and not tell them that we are doing girls' work.
- LINDA: Don't start talking about "girls' work". (SARCASTICALLY) Even boys can learn! I'll teach you.
- TEMBA: (SHAKING HIS HEAD AGAIN) Where will you get the busfare to go to Sea Point? Busfares, rent, where will it end? Life is hard for a man these days.
- THERE'S A KNOCK AT THE DOOR AND LINDA GOES TO OPEN IT. THE NEIGHBOUR IS STANDING THERE AND THEY ALL GREET EACH OTHER.**
- NEIGHBOUR: I need some help from you boys. My husband has been loading at the market this week and a farmer gave him two pockets of oranges. We can't eat so many and I'm worried they'll go off. Please send your boys to fetch them from my house.
- ZINZI: (VERY EXCITED) When did the children last eat oranges! That's wonderful! Just when we finished all the food in the house! Off you go, boys. (THE BOYS RUSH OUT OF THE DOOR.)
- TEMBA: (LOOKING EMBARRASSED) Thank you very much. And please let me know if there is work at the market. I was unlucky today—no work!
- NEIGHBOUR: Yes, it's very hard to find work these days, it really is. I've already asked my man to keep his eyes open for you.
- ZINZI: (CHEERFUL) Tomorrow I'll find a charring job. It's a long time since I saw the sea so I'm going to Sea Point!

NEIGHBOUR: Why don't you use Mrs Molofo's clipcard? She doesn't work tomorrow—she only chars three days a week. Maybe she can tell you where to look for a job in Sea Point. Come, my dear, let's go and see her!

ZINZI: (TO LINDA) Please make tea for your father while I'm out. You can see he's very tired.

LINDA GOES TO ONE SIDE TO MAKE TEA IN THE KITCHEN WHILE HER FATHER SITS WITH HIS HEAD IN HIS HANDS. THEN THE BOYS COME IN ALL EXCITED WITH THE POCKET OF ORANGES—THE SMALL ONE CAN HARDLY CARRY HIS SIDE.

BOYS: Look, Ma! Can we have one now?

ZINZI: They look lovely. Thank you so much, my dear, you are really helping us. (TO THE BOYS) You must also start helping tonight. Please clear the table and wash up. (LAUGHING) It won't be difficult because we cleaned the plates and the pot already. When I come home we can all have one of those beautiful oranges.

SIPHO: (SUPERIOR) Biko is too small to wash up but he can wipe the table.

BIKO: (TRYING TO BE BIG) I won't break anything—just give me a chance.

ZINZI: All right, boys, don't fight about the washing up. Just help Linda and don't disturb your father—he's tired. (HE IS STILL SITTING WITH HIS HEAD ON HIS HANDS, LOOKING VERY TIRED, AND SHE PUTS HER HAND ON HIS ARM.) Say goodnight to Mrs Simelela. We won't be long. (GREETINGS ALL ROUND. THEY GO OUT.)

SCENES FROM TOWNSHIP LIFE: 4 JOBHUNTING BY THE SEA

This is the fourth in a series of scenes from township life, this one written by Carohn Cornell.

IT'S EARLY MONDAY MORNING AND ZINZI (MRS NDUNGANE) IS STANDING OUTSIDE Sea Point Supermarket (WRITTEN ON BLACKBOARD) AFTER TWO LONG BUS RIDES.

ZINZI: (LOOKING AROUND EAGERLY) So here I am in Sea Point at last! What a pity the sun isn't up yet (LAUGHING) and it's too early to go to the beach! I must find this place. (STUDYING THE ENVELOPE IN HER HAND) "Mrs Fisher, 110 Avenue de Ville". Who can I ask? (AS SHE LOOKS AROUND FOR A FRIENDLY FACE, TWO DOMESTIC WORKERS COME INTO THE CLASSROOM ON THEIR WAY TO WORK, CHATTING TO EACH OTHER, AND THEY NOTICE HER.)

MRS T: (FRIENDLY) Hullo my dear—are you lost? Can we help you?

MRS M: (EQUALLY FRIENDLY) I am Mrs Mangena from Langa and this is my friend, Mrs Tamana. We work in the same street. Where do you want to go, my dear?

ZINZI: (RELIEVED) Thank you! I am Mrs Ndungane from Nyanga and I need to find this place (SHOWING THEM THE ENVELOPE). My friend told me about this job. Do you know the place?

MRS T: Oh yes, it's the steep road that goes up the hill. Just after the church (POINTING). It's not far to walk but it's very steep.

ZINZI: (TRYING TO SMILE BUT LOOKING TIRED AND WORRIED) It looks very steep. I need some new legs! We had to wait such a long time at Mowbray and then the bus was full. I had to stand all the way to town so my legs are tired already.

MRS M: (SYMPATHETICALLY) Shame! The buses are always too full on Mondays.

MRS T: Why don't we walk together? We're going the same way.

ALL THREE START TO WALK BACKWARDS AND FORWARDS ACROSS THE ROOM CHATTING.

ZINZI: (TRYING TO SMILE) I must get this job! My husband's out of work and we are behind with the rent.

MRS T: We know what it is to struggle! I will never forget how they took away my house when my husband died. That was a cruel thing! And it's not easy to bring up four children by yourself.

ZINZI: Are your children staying with you?

MRS T: (SADLY) No, my dear. When my husband died and we lost our house, I was forced to send them to my aunt in Ciskei. (PROUDLY) They are all at school—all at high school.

ZINZI: (WHISTLING IN ADMIRATION) Four children at high school—that's wonderful!

MRS M: Soon they will be helping you.

ZINZI: And where do you work, Mrs Mangena

MRS M: I look after an old lady in those flats up the hill (POINTING). I've been with her for nine years. She's very sick and I am like a nurse to her.

ZINZI: Does she pay you well?

MRS M: (SHAKING HER HEAD) Her daughter pays me R100 a month but with four children, R100 is nothing.

MRS T: It's nothing, really. Just think of the fares we pay. R10 a month even if you live in. To visit my sister and her family on Sundays costs me R2,10. Can you believe it: 47 cents from Langa to Mowbray and 58 cents from Mowbray to Sea Point.

ZINZI: (ALSO SHAKING HER HEAD) They tell me it's R6,10 for a clipcard for one week! Do you live-in, Mrs Mangena?

MRS M: Yes, I have a small room on the top of the flats. But the supervisor won't allow any visitors so I won't say it is a home.

ZINZI: (SHOCKED) No visitors—imagine! Like a jail!

MRS T: Look at Robben Island! (POINTING OUT TO SEA) Even the prisoners on Robben Island get a visitor once a month.

MRS M: It's true and where will I go when the old lady dies, poor thing?

MRS T: (NODDING) Yes, that is the trouble with this work. If you lose your job, you can lose everything, even your home.

ZINZI: Where are you working, Mrs Tamana?

MRS T: For the family next door. They are good to me but the children are spoilt. Mess, mess, all the time!

ZINZI: Children are hard work—they never stop.

MRS T: I love children, but they make me too tired! Mind you, I will be sorry to see them go.

- ZINZI: Are they going to Johannesburg?
- MRS T: No, they want to live in America. The parents are both doctors and they want to leave this place. They say they want to bring up their children in a safer place.
- MRS M: You also want a safer place for your children. That's what you told me on Friday night! They must take you with them to America! **(ENJOYING THE JOKE)**
- MRS T: **(LAUGHING AND THEN SHAKING HER HEAD)** People forget! They forget you brought up their children, they forget you looked after their old people. They just say goodbye. No more job, no pension, nothing—just goodbye.
- MRS M: **(NODDING IN AGREEMENT)** And who is bringing up our children? Who is looking after our parents?
- MRS T: And who will look after us when we have no houses to go to?
- ZINZI: **(CONFIDENTLY)** We are educating our children—they will look after us.
- MRS M: **(LAUGHING)** And don't forget, Dr Koornhof promised us all new homes at Khayelitsha!
- MRS T: **(SCORNFULLY)** What a cheek to call it Khayelitsha —'our new home'! How can they call it that?
- ZINZI: People say there's nothing there—only wind and sand. Why must we go and live in the bush by the sea?
- MRS M: **(JOKING AGAIN)** Mind you, I like the sea in Sea Point. I wouldn't mind living here!
- MRS T: **(JOINING IN THE JOKE)** Yes, Sea Point can be our new home. There are plenty of schools and shops here, enough for everyone.
- ZINZI: It will be easy for them. They can build our matchboxes right here! The schools and shops are ready-made!
- MRS T: **(PUTS HER HANDS ON HER HIPS AND SPEAKS SERIOUSLY TO OTHERS)** I like our new plan. My children must come from Ciskei. They were born in Cape Town—let them live here!
- MRS M: I want my children to live in Sea Point too! I can hardly wait!
- ZINZI: **(LAUGHING)** It's good to dream but my legs are complaining! Is it still far to walk?
- MRS T: No, my dear. We are nearly there. It's that big house over the road **(POINTING)**.
- ZINZI: **(WHISTLING IN AMAZEMENT)** So big! It's as big as a church.
- MRS M: **(LAUGHING)** It's not a matchbox, is it?
- ZINZI: **(LOOKING AT THE NUMBER ON THE GATE)** Yes, No. 110.
- MRS T: Go to the back door. And beware of the dog—big houses have big dogs!
- MRS M: And don't worry, you'll get the job! She'll see you are an experienced woman who can be trusted.
- ZINZI: Thank you—I felt so lost before you helped me.

BOTH: (TOGETHER) It was a pleasure and we will see each other again!

ZINZI: Goodbye for now!

THEY WALK OFF WAVING. SHE ADJUSTS HER DRESS AND HER DOEK AND GATHERS HER COURAGE TO OPEN THE GATE.



SCENES FROM TOWNSHIP LIFE: 5

AT THE BACKDOOR IN SEA POINT

The last in a series of scenes from township life, written mostly by Eion Brown.

ON THE BOARD ARE SIGNS SAYING: "Beware of the dog" AND "Tradesmen use backdoor" AND "No hawkers!" "No beggars!" ZINZI LOOKS AT THE SIGNS AND SHAKES HER HEAD. SHE STANDS STILL IN FRONT OF THE GATE AND TALKS TO HERSELF AND THE AUDIENCE.

ZINZI: (QUIETLY AT FIRST) I must get this job or what will we do? (IN A STRONGER VOICE) I **will** get this job. We **will** pay the rent. We will **never** lose our house. To the backdoor! Beware of the big dogs!

THEN SHE STRAIGHTENS HER DOEK AND HER DRESS, TAKES A DEEP BREATH, OPENS THE GATE AND WALKS TO THE BACK DOOR AND KNOCKS. THE DOOR IS OPENED BY A MAID IN A SMART UNIFORM WHO DOESN'T LOOK AT ALL PLEASED TO SEE HER.

MAID: (RATHER RUDELY) What do you want?

ZINZI: (LOOKING THE MAID IN THE EYE AND SPEAKING CONFIDENTLY) I've come to see Mrs Fisher about a job.

MAID: (CROSS) Madam is busy. Just wait there. (SHE CLOSSES THE DOOR RUDELY.)

ZINZI: (PULLING A FACE) Rude thing! And I'm so tired of standing. My poor veins! (SHE LOOKS AT THE VEINS IN HER LEGS AND STANDS THERE FOR A MINUTE, SIGHING.)

MAID: (OPENS THE DOOR AFTER SOME TIME AND GLARES ANGRILY AT ZINZI) The madam says you must come in. She's still busy. Sit there! (SHE POINTS RUDELY AT A CHAIR AND GOES OUT)

ZINZI: Thank you.

ZINZI SITS DOWN WITH A SIGH OF RELIEF AND RESTS HER LEGS. SHE LOOKS AT HER WATCH FROM TIME TO TIME AND SHAKES HER HEAD—THE "MADAM" IS TAKING A LONG TIME.

ZINZI: After 9. It's an hour already! I hope she hasn't forgotten. My legs are having a rest (LAUGHING) but I need a cup of tea. It was 5 o'clock when I left home and I didn't even drink a cup of tea! (LOOKING AT WATCH AGAIN) 10.40 already! But I'll have to keep my mouth shut if I want this job (LAUGHS QUIETLY)

MADAM: (VERY SMART, FRIENDLY, TALKATIVE, COMES IN AT LAST IN A BIG HURRY) Sorry you had to wait but I simply had to take the poodles to the parlour (SEEING THE PUZZLED LOOK ON ZINZI'S FACE SHE ADDS) . . . for their shampoo and blow-dry. They were rather scruffy but they're looking gorgeous now. What can I do for you?

ZINZI: (WHO HAS BEEN NODDING HER HEAD WITHOUT REALLY UNDERSTANDING WHAT'S GOING ON). Yes, madam. Mrs Molofo who works for madam's sister told me about a job here.

MADAM: (LOOKING PUZZLED) Mrs Molofo?

ZINZI: Yes madam, I think they call her "Joey".

MADAM: Oh yes: Joey. For a minute I didn't know who you were talking about. (LAUGHS) What can you do?

ZINZI: I'm an experienced cook, madam. I have my references here. (TAKING AN ENVELOPE OUT OF HER BAG)

MADAM: But I already have a cook. I really want someone to do the washing and ironing.

- ZINZI: I can do washing and ironing, madam.
- MADAM: I'm sure you can! (LAUGHING) It's not difficult with a washing machine! And most of our clothes are drip-dry because we travel such a lot.
- ZINZI: (NODDING, BUT ALL SHE CAN SAY IS) Yes, madam.
- MADAM: (WARNING TONE) I hope you have a pass.
- ZINZI: (FUMBLING IN HER CLOTHES) Yes, I do have a pass, madam. I was born in Cape Town and so was my husband.
- MADAM: Good. There's such a big fine now that I really couldn't afford to employ a girl without a pass. It's a shocking fine for employers!
- ZINZI: (STILL NODDING HER HEAD) Yes, madam is right, it's shocking.
- MADAM: I'm glad you aren't an illegal. Where is your pass?
- ZINZI: (PRODUCING HER PASS FROM A HIDING-PLACE IN HER CLOTHES) Here you are, madam.
- MADAM: (LOOKING QUICKLY AT THE PASS WITHOUT INTEREST) It looks all right but I prefer to leave these things to my husband—he's the lawyer.(LAUGHS)
- ZINZI: (QUIETLY) Yes, madam.
- MADAM: Oh, yes, I mustn't forget about references. (LAUGHING) I think the last girl must have forged hers. She was a useless old thing!
- ZINZI: (FINDS HER PRECIOUS ENVELOPE IN HER BAG AND OFFERS IT) Here you are, madam.
- MADAM: Thank you. (SHE ABSENTMINDEDLY PUTS THE ENVELOPE OF REFERENCES INTO THE PASS) Mary can show you the ironing board. (CALLS) Mary!
- ZINZI: (POLITELY HOLDING OUT HER HAND FOR HER PASS) Could I have my pass, please, Madam?
- MADAM: Oh, don't worry about your pass now. I'll keep everything until my husband comes home at lunchtime. He can sort it all out, if you want the job.
- ZINZI: (QUICKLY) Yes, madam. I really want the job. Thank you. (MARY HAS COME IN AND IS SCORNFULLY WATCHING ZINZI.)
- MADAM: Mary will show you the ironing room. You can make a start on the ironing before lunch.
- BOTH: Yes, madam.
- MADAM: I forgot to ask: what is your name?
- ZINZI: (WITH DIGNITY) I am Zinzi Ndungane, Mrs Ndungane.
- MADAM: (PRONOUNCING "ZINZI" WRONG) Sinsie? I'll call you Cindy—it's easier. Mary will look after you, Cindy. We'll see you after Master has had his lunch.
- ZINZI: Thank you, madam.

WRITING TIME

IF YOU WANT TO CARRY ON THE SERIES . . .

The last five scenes were about the life of a Cape Town family, the Ndunganes. If you feel these scenes aren't true to life, how would you change them to make them more realistic? Please send in suggestions so we can change the scenes for the better.

Some classes have asked for more scenes about the Ndungane family. If you feel like writing more about them, here are some suggestions for scenes, or you could make up others.

- * Temba Ndungane trying to get a casual job and talking to other unemployed people: do they welcome him or do they see him as a rival? Then at work . . . with other workers and the supervisor/boss.
- * the children at school or in their casual jobs or with friends . . .
- * Zinzi Ndungane talking to her family and friends about her new job . . .

P.S. If you write more scenes about the Ndungane family, please send copies so we can carry on the series!



P.S. IF YOU WANT TO CARRY ON READING

1. FOR INFORMATION LEAFLETS ABOUT THE RIGHTS OF DOMESTIC WORKERS, THEIR PROBLEMS AND WAYS THEY CAN HELP EACH OTHER, CONTACT:

the DOMESTIC WORKERS' ASSOCIATION which is a union for domestic workers:
Atlantic House, Corporation Street, Cape Town. Phone: 45-6384 or 45-6442

and DOMESTIC WORKERS AND EMPLOYERS' PROJECT:
5 Long Street, Mowbray. Phone: 66-6645.

2. "POPPIE" by Elsa Joubert.
This novel about Poppie Nongena and her family is based on the actual life story of a woman living in South Africa today. It includes her life as a domestic worker in Cape Town and her husband's life as a migrant worker. The novel is available in English and Afrikaans and it has also been turned into a play.
3. "MAIDS AND MADAMS" by Jacklyn Cock, a sociologist, who interviewed lots of "maids" and their "madams" in the Eastern Cape.

Ms Cock interviewed "maids" and "madams" separately and found they had opposing views about the life of domestic workers. Read the chapter where she quotes what "maids" and "madams" said about each other! Some chapters are more abstract and harder to follow but anyone who plans to study social work should try reading them.



6 CHARACTERS:

- * an employer, MRS JONES, and her domestic worker, GERTRUDE
- * Gertrude's friend, STELLA, also a domestic worker
- * three other EMPLOYERS who play bridge with Mrs Jones

These scenes were written by Faieka Esau and Penny Dichmont

SCENE 1:**IN A KITCHEN**

GERTRUDE, A MIDDLE-AGED WOMAN, WALKS IN CARRYING HER LUNCH PLATE, HAVING FINISHED HER LUNCH. SHE STARTS WASHING UP IN THE SINK, HUMMING UNDER HER BREATH. IN SWEEPS MRS JONES. MRS JONES STOPS IN HER TRACKS ON SEEING GERTRUDE'S PINK PLATE IN her SINK.

MRS JONES: Gertrude, didn't I tell you not to wash your plates in the sink?

SHE GETS A PLASTIC BASIN OUT OF THE CUPBOARD AND SHOVES IT UNDER HER NOSE.

MRS JONES: (SLOWLY AND EMPHATICALLY) Your plates go in there. Understand? I hope I won't have to tell you again.

GERTRUDE: (LOOKING CRESTFALLEN) Yes, madam.

MRS JONES: The bridge club will be here at 3. Please have the tea tray ready at 4 o'clock and make sure you use the daisy tray cloth and my best tea service. (SHE TURNS ROUND AND WALKS OFF.)

SCENE 2:**IN THE BACKROOM . . . AND . . . AT THE BRIDGE TABLE**

IN THIS SCENE THE AUDIENCE WATCHES TWO "SCENES" AT ONCE. ON ONE SIDE, THEY SEE WHAT IS HAPPENING IN GERTRUDE'S ROOM IN THE BACKYARD. ON THE OTHER SIDE, THEY SEE MRS JONES AND HER FRIENDS PLAYING BRIDGE IN THE LOUNGE. THE AUDIENCE WILL LOOK FIRST AT ONE SIDE, THEN AT THE OTHER, DEPENDING ON WHICH SIDE IS SPEAKING. BEFOREHAND, THE ACTORS COULD WRITE ON THE BOARD ON THE ONE SIDE, "Maid's room in the backyard", AND "At the bridge table in the lounge", ON THE OTHER SIDE.

GERTRUDE AND HER FRIEND, STELLA, BOTH OFF DUTY FOR AN HOUR AFTER LUNCH, SIT IN HER SMALL ROOM WITH THE RADIO AND AN ALARM CLOCK ON THE TABLE/BOX NEXT TO THE BED.

STELLA: (SHOCKED) Jislaaik! Ek kan dit glad nie glo nie. Maar dan kan 'n mens tog enige iets expec' van die mense!

GERTRUDE: Ek het rêrig gedink hierdie Madam sal anders wees. "Gertrude, in this house you will be one of the family." Maar kyk waar moet ek my borde was! Ek is nie 'n hond nie!

BOTH SIT AND SHAKE THEIR HEADS IN SILENCE.

FREEZE

ON THE OTHER SIDE OF THE "STAGE" GERTRUDE'S "MADAM" IS SITTING AT THE BRIDGE TABLE WITH THREE OF HER FRIENDS.

MRS JACKSON: (LOOKING AT HER CARDS) My dear, I had such a problem finding a girl! And I have to have someone who speaks English and who's good with the children, with Mandy being only eleven months.

MRS SIMPSON: My Johanna is marvellous. I've never had any trouble with her.

MRS PHILIPS: You are very lucky! I've gone through three in the last six months! (SHE PUFFS AT HER CIGARETTE) And **Sarah**! She didn't pitch up one morning and she **knew** I had a big dinner party! When she came in, she had some long story about her child being sick. I just couldn't take it any longer so I told her to pack her bags and leave!

MRS JONES: (EMPHATIC) I think you must be very strict with them from the start so that they know where they are. I don't put up with any nonsense . . .

FREEZE

SHE CARRIES ON TALKING WITH HER HANDS BUT THE ACTION SHIFTS TO THE BACK ROOM AGAIN.

STELLA: I better run to meet the children at the bus-stop! See you tomorrow!
(SHE RUSHES OUT OF THE DOOR)

GERTRUDE: (TO THE AUDIENCE) And I must go and make tea for madam. And dai fancy ladies wat niks beter het om te doen die hele dag lank!

GERTRUDE TAKES THE TRAY INTO THE ROOM AND PUTS IT DOWN. MRS JONES DOESN'T ACKNOWLEDGE HER BUT CONTINUES AS GERTRUDE LEAVES.

MRS JONES: . . . but Joan, you must just let them know who is boss . . .



3 CHARACTERS:

- * an employer, MRS RICHARDS, and her son, BILLY, a spoiled ten year old
- * "Elizabeth", the domestic worker, whose real name is Nomsa

MRS RICHARDS IS IN THE KITCHEN TALKING TO HER DOMESTIC WORKER, NOMSA. SHE CALLS HER "ELIZABETH" BECAUSE SHE SAYS SHE CAN'T PRONOUNCE "NOMSA".

MRS RICHARDS: (STERN) You've been sulking the whole day! What's wrong with you, my girl?

NOMSA: Madam, I've just received news from home that my daughter is ill . . .

MRS RICHARDS: (IMPATIENT) What? I didn't know you had a child. Doesn't that husband of yours look after her?

NOMSA: He's away most of the year. And Granny is too old now . . .

MRS RICHARDS: (COLD) Elizabeth, I hope you're not thinking of taking extra leave. You've just had a weekend off.

NOMSA: (SAD) But madam . . .

BILLY, MRS RICHARD'S SON, RUSHES IN NOISILY AFTER SCHOOL.

MRS RICHARDS: (VERY WARM) Hello darling! Back already. How's your headache?

BILLY: It's better. But some boys took half my sandwiches.

MRS RICHARDS: O shame! We'll tuck into a good lunch. Elizabeth will get you some chips from the shop. (TURNING TO NOMSA) Elizabeth, please get Billy some of his favourite chips. And please don't go off to see that Mildred to pour out all your troubles! I really don't have time for your stories. I have enough troubles of my own as it is!

WRITING TIME

Did you notice what Mrs Tamana in "JOBHUNTING BY THE SEA" said about domestic workers:

"People forget. They forget you brought up their children, they forget you looked after their old people. They just say goodbye. No more job, no pension, nothing—just goodbye!"

So these plays are about an important group of Forgotten People, domestic workers. And do you remember the very first play in the book: "WHO BUILT CAPE TOWN?" That was about another important group of FORGOTTEN PEOPLE.

Over to you to write some scenes or stories of your own about Forgotten People!



MEET SOME STUDENT WRITERS!

The next two plays were written by the high school students you see here—and their classmates who aren't in the pictures.

ACTING TIME

A play by students of Steenberg Senior Secondary

This play was written by a group of Steenberg Senior Secondary students in 1983: Ayesha Ismail, Valin van Aarde, Vernon Wilkinson, Mervyn John, Nicholas Muller, Andrew Smith, Ruth Daniels, Amanda Cloete, Vanessa Hammersly, Felicity Poggenpoel, Amy Byne, Sharon Haupt, Glenda Hendricks, Vernon Williams, Deon John, Barry Daniels, Gavin Marrow.

They'd like to give special thanks to Mr D. Cloete and Mr Charl de Villiers, two of their teachers, for their help, and to everyone in their audiences who gave such enthusiastic support.

CHARACTERS

(in the order in which they appear in the play)

FATHER:	Valin van Aarde
FILLY:	second daughter, about ten
VERNON:	older son, already working
MANDY:	youngest daughter, about seven or eight
RUTHIE:	eldest daughter, turning twelve
MOTHER:	Ayesha van Aarde
MERVYN:	brother who has just left school and started working; soccer fanatic
MIENA:	the next door neighbour in District Six
MRS JONES:	next door neighbour in Mitchell's Plain
VANESSA JONES:	still in primary school
GLEND A JONES:	also in primary school
ANDREW JONES:	high school student
AUNTY:	Valin's sister
POLICEMAN	

SCENE 1:

AT HOME IN DISTRICT SIX

EVERYBODY SITS AT THE SUPPER TABLE AT 7 O'CLOCK:

PARENTS, VERNON, MERVYN, RUTHIE, MANDY, FILLY. FATHER PRAYS. THEN EVERYBODY STARTS TO EAT.

- FATHER: Filly, what did you learn at school today?
- FILLY: Papa, we learnt about Jan van Riebeeck. He was the founder of the Cape.
- FATHER: (SHOCKED) "Founder of the Cape"?
- FILLY: Yes Papa, that's what teacher told me.
- FATHER: (SHAKES HIS HEAD AND SAYS TO AUDIENCE) What lies will they teach our children next?
- FATHER: And you, boys, how was it at work today?
- VERNON: Ag Papa, as usual, all the Larney says is "**Push up production!**" I wonder when he is going to push up our wages.
- FATHER: My son, that's what life is like! We must be thankful for small mercies.
- MANDY: Please pass the salad, mother. It's really lekker.
- MOTHER: (PASSING SALAD) Here you are! I'm glad you like it.
- MERVYN: Mammie, gee nog 'n bietjie kos—ek moet baie eet want ek werk elke dag **en** Saterdag speel ons mos finals teen Liverpool, die locals . . .
- RUTHIE: Mother, what is "periods"?
- (MANDY AND FILLY NUDGE EACH OTHER AND GIGGLE.)
- MOTHER: (SHOCKED) "Periods"? Who told you about "periods"? (TO MANDY AND FILLY) Will you two please go to the bedroom? I'll deal with you later. (MANDY AND FILLY SIT STILL, TRYING NOT TO GIGGLE AND THE OTHERS LOOK AT EACH OTHER.) Ruthie, don't you mention that word again.
- RUTHIE: (PROTESTING) But mother, I heard teacher talking about it!
- MOTHER: (SHOCKED) How dare your teacher speak about such things at school? Has she no shame?
- RUTHIE: (STILL TRYING TO PROTEST) But mother . . . (MANDY AND FILLY CAN'T CONTROL THEIR GIGGLING ANY LONGER—THEY BURST OUT.)
- MOTHER: (VERY CROSS) Will you two shut up and go to the bedroom? Didn't you hear what I said? (THEY GET UP AND GO SLOWLY. THEN MOTHER TURNS TO AUDIENCE AND SAYS). What is this world coming to?
- FATHER: (GETTING UP AND OPENING HIS NEWSPAPER AS IF NO-ONE HAS SAID ANYTHING) Bring 'n bietjie moertjies, asseblief. (HE SITS DOWN AND MAKES HIMSELF COMFORTABLE BEHIND HIS NEWSPAPER.)

VERNON: (GETTING UP) Nou is ek propvol geiet . . . Pa, gee my die Classified. Ek wil my 'n ander job soek . . . (GOES OFF TO READ PAPER)

MERVYN: (LOOKING AT HIS WATCH) Hey, it's getting late. Mammie, did you wash my white shorts?

MOTHER: Yes, it's in your drawer.

MOTHER: Come Ruthie, you better come and help me clean up. (SIGHS) It's time I had a talk with you, my girl.

MOTHER AND RUTHIE, WITH THEIR BACKS TO AUDIENCE, MIME CLEANING UP AND TALKING. MEANWHILE FILLY AND MANDY PLAY CARDS IN THE BEDROOM ON THE OTHER SIDE AND FATHER READS THE PAPER. SOON HE STARTS SNORING AND THE PAPER DROPS FROM HIS HANDS . . .

MOTHER: (PICKING UP THE CLOCK TO WIND IT) It's almost ten o'clock and tomorrow's school! Come children, it's bedtime!

MANDY: (GETTING UP FROM CARDS) Oh, thank God, it's Friday . . . tomorrow.

MOTHER: (VERY SHOCKED) Mandy, you mustn't use God's name in vain!

MANDY: (SIGHING) But mother, that's a film—"Thank God it's Friday".

MOTHER: (SHAKING HER HEAD) That's enough for one day! (FIRMLY) Good night, girls.

THEY SAY GOOD NIGHT AND GO TO BED AND VERNON CARRIES ON READING THE CLASSIFIED. FATHER IS STILL ASLEEP BEHIND HIS PAPER. MOTHER GOES OVER TO HIM.

MOTHER: (TO HUSBAND) Valin, I think I'll go to bed now too. What about you? (SHE PICKS UP THE PAPER AND FINDS HIM ASLEEP AND TURNS TO AUDIENCE, SHAKING HER HEAD) Ag shame, kyk hoe moeg is hy nou!

ONE MORNING, A FEW WEEKS LATER

MOTHER IS ALONE AT HOME SWEEPING AND DUSTING AND MIENA, THE NEXT DOOR NEIGHBOUR, COMES TO VISIT HER.

MIENA: Mornings, mornings! How you dis morning? Lekker dag uitgedraai, ne?

MOTHER: Morning Miena, I'm fine and you?

MIENA: Ag Miesies van Aarde, die artrites pla my so (PATting HER KNEES TO SHOW WHERE THE PAIN IS)!

MOTHER: My oorlede ouma het altyd gesê: "Sny die tennisbal in halfde en sit dit op jou kniee."

MIENA: My kop bly pain en die man wil nie reg sê nie.

MOTHER: (SURPRISED) Maar Miena, het jy ooit 'n man?

MIENA: (VERY CASUAL) Ja, maar ek sal Miesies van Aarde weer vertel. (GREETs HER AND STARTS WALKING AWAY—THEN REMEMBERS THE NEWS AND COMES BACK. NOW SHE SPEAKS IN A TRAGIC VOICE) O ja, het Miesies van Aarde gehoor van Tant Hessie se dood?

MOTHER: (UPSET) Haai, sy was altyd so 'n lieflike mens!

MIENA: Ja, ek het saam met Tant Hessie gegaan om haar pension te collec'.

MOTHER: (JOKING) Ja-nee, jy sal mos die pension miss!

MIENA: Aai, Miesies van Aarde, moenie so praat nie! Ek het altyd vir Tant Hesia gehelp en die groceries gedra.

MOTHER: Dan gaan halfde van die groceries mos na jou toe!

MIENA: Aai, Miesies van Aarde!

MOTHER: (SERIOUS AGAIN) Ja, Miena, the Lord gives and he takes.

MIENA: Yes, true. Ok, bye!

SHE GOES OFF, LEAVING MOTHER WORKING FOR A MINUTE. THEN MOTHER SITS DOWN AT THE TABLE WITH A PENCIL AND PAPER.

MOTHER: (DOING SUMS ON THE PAPER) Oh, payday today . . . (SHE THINKS OUT LOUD AS SHE DOES THE SUMS.) Ek moet nou vir Mr Marx betaal vir die vis. Ag, hy's darem so skelm . . . En vir Boeta Gallie vir die groente: seven en six . . . En vir Motjie Liema vir die massalas . . .

GIRLS COME FROM PLAYING NEXT DOOR, PUT THEIR THINGS DOWN AND GET READY TO LEAVE ALL EXCITED AND IN A GREAT RUSH.

MOTHER: (STILL BUSY WITH SUMS, LOOKS UP) Where are you off to?

RUTHIE: We are going to practise.

MOTHER: What for?

THREE GIRLS: (TOGETHER) For the coons.

MOTHER: Julle moet vir my kom skree!

FILLY: But mother knows it's Nuwe Jaar and it's time for Parade. (THEY RUN OUT)

MOTHER: (SHAKING HER HEAD AT THE SUMS) There's never enough to go round . . .

FATHER AND SON COME IN, FATHER IN FRONT AND SHE PUTS OUT HER HAND SARCASTICALLY FOR THE MONEY BEFORE THEY SAY A WORD. FATHER COMES TO HER AND KISSES HER, STILL KEEPING HIS PAY IN HIS POCKET.

FATHER: Hullo Mama! Ag, ek is so moeg! Gee so bietjie moertjies.

HE GIVES HER HIS UNOPENED PACKET AND FLOPS DOWN IN A CHAIR WITH HIS PAPER.

MOTHER: Thank you, Valin. Ek sal die koffie nou maak.

SHE LOOKS AT VERNON WHO IS HALF HIDING BEHIND HIS FATHER AND HOLDS OUT HER HAND.

VERNON: Mama, I saw some pants in the window and the man said it was a bargain and he said if I don't buy now I'll never get it so cheap tomorrow so I took it from my wages. (HE GIVES HER HIS PAY PACKET TORN OPEN.)

MOTHER: (SCOLDING) Dis ou ding van jou! It's not the first time but thanks anyway.

VERNON: (PROUDLY TO THE AUDIENCE) It works every time!

MOTHER: (TO VERNON) Aren't you going to practise?

MERVYN: (RUNNING IN OUT OF BREATH AND DROPPING PAY PACKET ON THE TABLE) Kom Vernon, ons gooi, ons gooi! Ons maarts! (THEY BOTH RUN OUT TO JOIN THE COONS.)

MOTHER: Valin, ek het bad news vir jou. Tant Hessie is dood.

FATHER: (PUTTING DOWN HIS PAPER AND VERY SYMPATHETIC) Ja? . . . Ne? Sy was altyd so 'n lieflike ou mens.

AUDIENCE HEARS SOUNDS OF "DIS 'N NUWE JAAR" OUTSIDE.

MOTHER: (PULLING HIM TO HIS FEET) Kom Valin, daar's die coons!

THEY DO A QUICK DANCE STEP TOGETHER AND THEN STAND ARM IN ARM TO WATCH AS THEIR CHILDREN AND OTHERS COME DOWN THE ROAD SINGING AND DANCING. THEY STOP IN FRONT OF THE HOUSE FOR A MINUTE AND CRACK JOKES WITH PARENTS. THEN THEY GO ON SINGING . . .

FATHER: (AFTER OTHERS HAVE GONE) Kan jy onthou die eerste keer dat jy my in die Dixies gemeet het, by Hartleyvale?

MOTHER: (SMILING) Ja, ek het vir daai akkeltjie van jou geval!

SHE IMITATES HIM FOR A MOMENT. THEN THEY BOTH SIT DOWN LAUGHING AND OUT OF BREATH.

FATHER: Mama, jy wiet werk is 'n bietjie skaars. "Staff Reduction"! Ek wiet nie hoe lank ek gaan werk nie. Maar ek het darem 'n bietjie geld weggesit. Ek sal lyk om vir jou na die dans te neem.

MOTHER: (JUMPS UP ALL EXCITED) Watse rok sal ek aantrek?

FATHER: Daai mooi floral rok.

THEY BOTH GET DRESSED UP IN THEIR BEST—QUICKLY—AND PARADE A BIT IN FRONT OF THE SMALL MIRROR TRYING TO GET A VIEW . . . MOTHER IS FAIRLY SMART IN HER OLD CLOTHES BUT FATHER HAS A REALLY ODD OUTFIT ON—VERY STRANGE COLOURS AND STYLE. ALL THE CHILDREN COME HOME, FIRST THE YOUNG ONES, THEN THE OLDER ONES ALL CHATTING EXCITEDLY. THEY STOP TALKING AS SOON AS THEY SEE THEIR PARENTS AND SOME WHISTLE.

RUTHIE: (SURPRISED) Gaan Ma dan vanaand model?

FILLY: Moenie worrie nie, Ma sal verby die finals gaan. (LAUGHTER)

VERNON: Maar Pa spoil als. Pa is out of the question. (THEY LOOK HIM UP AND DOWN AND SHAKE THEIR HEADS.)

MANDY: (MORE LAUGHING) Gaan Pa fancy dress toe?

MOTHER: (PROUDLY) Your father is taking me out tonight. Ruthie, you must look after Mandy and Filly.

CHILDREN SEE THEM OFF IN STYLE AND AS SOON AS THEY ARE OUT OF THE DOOR THEY GET EXCITED ABOUT HAVING THE PLACE TO THEMSELVES FOR THE EVENING.

VERNON: (GRABBING GUITAR AND STRUMMING WILDLY) Nou gat ek 'n lekker number-tjie druk vir julle. (PLAYS SOME FAVOURITE LOUDLY AND SINGS ALONG WITH MERVYN.)

RUTHIE: Just wait a minute. Mandy must go to bed first and then we can have a good time. Go on Mandy, it's bedtime.

MANDY: (BEGGING VERNON) Please Vernon, can't I stay a bit. Please!

VERNON: (SHAKING HIS GUITAR AT HER) Go to bed, Mandy! Go on! You're too young to stay up.

MANDY: (MOANING VOICE) It's not fair. How would **you** like it? It's not fair.

SHE GOES OFF DRAGGING HER FEET—AND LATER AT SOME POINT WHEN THEY WON'T NOTICE HER, SHE CREEPS BACK IN AND WATCHES FROM BEHIND A CHAIR UNTIL SHE FALLS ASLEEP.

MERVYN: Ek is alweer honger! Ruthie, hurry up with the pancakes.

RUTHIE AND FILLY ON ONE SIDE QUICKLY MAKING PANCAKES, GOSSIP; THE BOYS SING ALONG WITH THE GUITAR.

FILLY: (TRYING TO SOUND GROWN-UP) Ek het 'n kwaai ou gesien daar by die winkel. Ek dink sy naam is Pops.

RUTHIE: (AMUSED) Hy's nie my type nie!

THEY ALL EAT THE PANCAKES; THEN THE GIRLS PLAY CARDS AND ALL SING ALONG; GIVE AN IMPRESSION OF LOTS HAPPENING OVER A FEW HOURS! THEN THEY YAWN AND FALL ASLEEP WHERE THEY ARE.

MOTHER: (TIPTOEING IN QUIETLY, ARM IN ARM WITH FATHER) Sshh . . . die kinders is vas aan die slaap! (STOPS IN SURPRISE WHEN SHE SEES WHERE THEY HAVE FALLEN ASLEEP).

FATHER: (VERY HAPPY, NOT DRUNK, JUST HAPPY AFTER A GOOD EVENING, BREAKS INTO SOME SONG.) Dis 'n nuwe jaar . . . (THE KIDS WAKE UP WITH A SHOCK.)

MOTHER: (SHOOING THEM TO BED AS SHE STANDS THERE, FATHER STILL SINGING WITH HIS ARM AROUND HER) Kom, kom, kom! Jou Pa's in 'n happy mood! Julle moet nou gaan slaap.

THEY ALL GO OFF TO BED, CHILDREN SLEEPY AND CONFUSED, PARENTS HAPPILY ARM IN ARM.

MONDAY AFTERNOON:

MIENA: (COMES IN HOLDING A LETTER AS IF IT MIGHT BURN HER) Miesies van Aarde, are you here?

MOTHER: Ag, wat nou weer?

MIENA: Miesies van Aarde, man the posman did drop this in my box. Did you also get one?

MOTHER: Yes Miena. It's from the Council.

MIENA: (WORRIED) Council? Maar ek het mos my rent betaal!

MOTHER: (PATIENTLY) You see, the Council wants us to vacate.

MIENA: Dis mos 'n lekker woordjie! Now what is "vacate"?

MOTHER: They want us to clear the houses and go and stay in Mitchell's Plain.

MIENA: (EXCITED) Mitchell's Plain! That will be nice! All the lah-di-dahs stay there.

MOTHER: But can we afford it?

MIENA: Ag, Miesies van Aarde, daai kom van self.

MOTHER: Yes, Miena. (SHAKES HER HEAD.)

MIENA RUSHES OFF, FLAPPING THE LETTER IN GREAT EXCITEMENT, AND MOTHER CARRIES ON CLEANING, LOOKING VERY TIRED. FATHER COMES HOME.

- MOTHER:** Valin, come here for a moment. **(SHOWS HIM THE LETTER)**
- FATHER:** **(READS IT QUICKLY, LOOKING MORE AND MORE WORRIED)** What's "vacate"? Does it mean we must move?
- MOTHER:** Yes Valin, they want us to move to Mitchell's Plain. **(THEY JUST LOOK AT EACH OTHER AT A LOSS FOR WORDS.)**
- FATHER:** **(SLOWLY)** What are we going to do?
- MOTHER:** What **can** we do? **(CHILDREN COME HOME FROM SCHOOL AND STOP WHEN THEY SEE THEIR PARENTS LOOKING SO SERIOUS.)** Your father's got something to tell you.
- FATHER:** No, you tell them.
- FILLY:** **(JUMPING UP AND DOWN IN EXCITEMENT)** Is Mommy going to have a baby?
- MOTHER:** Oh no, not another one! We're going to stay in Mitchell's Plain.
- MANDY:** **(ALSO VERY EXCITED)** Are we going to stay in our own house?
- FILLY:** **(STILL JUMPING UP AND DOWN)** With three bedrooms and hot water?
- MANDY:** Will we bath every night
- MOTHER:** **(BITTER)** As if you never bath here!
- RUTHIE:** **(WORRIED)** But what about our friends? What about Tiels and Barry and Deon? Will they still live next door to us?
- FILLY:** Daai mal kinders! We're going to have our own house, man.
- MOTHER:** **(SHAKING HER HEAD)** Ek wonder of ek ooit weer vir Miena gaan sien.
- FATHER:** **(TRYING TO COMFORT HER)** Miskien gaan sy ook Mitchell's Plain toe.
- MOTHER:** Maar ek hoor die plek is dan so groot . . . En wat van die ou mense en Tant Hessie se dogter en . . . will we still live in the same street? After so many years! **(SHE CAN'T GO ON—JUST SHAKES HER HEAD OR MAYBE EVEN CRIES.)**
- MERVYN:** I wonder if there's a soccer field.
- MANDY:** **(MAKING A LITTLE SONG OUT OF IT—SHE'S TOO SMALL TO UNDERSTAND PROPERLY)** Three bedrooms and hot water . . . Three bedrooms and hot water . . .
- FATHER:** And what about the fares? It's so far to travel. Tramways will get richer. And the new railway line isn't finished yet.
- MANDY:** **(STILL SINGING)** Hot water . . . hot water . . .!
- MOTHER:** **(VERY DEPRESSED)** But can we afford it? Can we afford it?

SCENE 2: IN MITCHELL'S PLAIN—AT HOME?

NEXT DOOR NEIGHBOURS OF THE VAN AARDE FAMILY: MRS JONES TALKING TO HER CHILDREN

- MRS JONES: Children, did you see we have neighbours?
- VANESSA: I wonder where they come from?
- MRS JONES: When I was in the garden I could hear them through their open window. Very rowdy! I'm sure they come from a bad area.
- ANDREW: Well, they don't look up to much.
- GLENDA: I don't think they speak English. I don't want to play with them.
- MRS JONES: (LOUD WHISPER) Well, I want you to talk to the children. Just to find out where they come from. Find out as much as you can.
- VANESSA: Sure, I was planning to visit them after school tomorrow. Glenda doesn't have to come.

IN THE NEW HOUSE IN MITCHELL'S PLAIN, MRS VAN AARDE, THE THREE GIRLS AND MERVYN ARE SITTING IN THE LOUNGE. THE CHILDREN ARE EXCITED AND NOISY BUT MOTHER SEEMS WORRIED AND TIRED. FATHER AND VERNON AREN'T HOME YET.

- MERVYN: You know, Mom, it's high time we got a TV. Everyone's got TV in Mitchell's Plain, and I'd really like to watch the live sports coverage. There's nothing else to do round here!
- MANDY: (EXCITED) When are we going to get TV, Mama? I want to see TV . . .
- MOTHER: (BITTERLY) But can we afford it?
- MERVYN: The instalments are a bit high but maybe we can make a plan.
- MOTHER: (WANTING TO CHANGE THE SUBJECT) Come, come, come, you children sat long enough on the new chairs. Julle sit net nou gatte in die stoele.
- FILLY: Ag, Mama, the chairs are then so nice and soft.
- RUTHIE: Come on, Mandy and Filly, let's go to our room. Can't you see Mama is tired?

MOTHER KISSES THE THREE OF THEM AND THEY GO TO BED.

- MOTHER: (VERY WORRIED, TO MERVYN) It's 10 o'clock already and I'm worried sick about your father. (NEAR TO TEARS) I **knew** this would happen when we had to move. It's so dangerous on the trains!
- MERVYN: Ag Mama, don't worry! The trains are always delayed. They're just sitting somewhere between two stations. Don't worry.
- MOTHER: Maybe he's been robbed! Maybe they threw him off the train!
- MERVYN: Don't be so negative, Mama. Dad is old enough to look after himself.
- MOTHER: And what about Vernon? Where's your brother?
- MERVYN: Maybe he's with Dad or maybe he met some new friends on the train.

MOTHER: But what kind of friends? I'm worried about these friends Vernon is making. I'm afraid he'll get into trouble. Oh, I wish we'd never left District Six.

MERVYN: (PATting HER ARM AND TRYing TO COMFORT HER.) Don't worry so much, Mama. Why don't you go and rest? I must go and train tomorrow before work. Good night!

HE GOES OFF AND SHE FALLS ASLEEP IN THE CHAIR AND DOESN'T NOTICE WHEN VERNON SLIPS IN DRUNK SHE WAKES UP WITH A START WHEN FATHER COMES IN.

FATHER: I worked overtime and the trains were delayed for more than an hour at Pinelands.

MOTHER: Shame—such a long day!

FATHER: There won't be enough work next week. We'll be on short time.

MOTHER: Oh no! How will we pay the rent? We can't lose this house too.

FATHER: I think you'll have to look for a job tomorrow.

MOTHER: Ek kan 'n char job kry.

FATHER: Dit sal nie genoeg wees. Wat van die instalments op die furniture?

MOTHER: But who's going to see to the children?

FATHER: Ruthie raak nou oud genoeg. Ons kan 'n plan maak.

MOTHER: Did you eat? I kept your supper for you.

FATHER: Thank you but I'm too tired to eat. Kom, ons gaan slaap.

HE TAKES HER ARM AND THEY GO OFF BUT THEN SHE SUDDENLY REMEMBERS.

MOTHER: What about Vernon?

FATHER: (LOOKING INTO ROOM) Hier slaap hy! Hy't seker glip-glip ingekom! (THEY GO OFF)

NEXT MORNING THE CHILDREN WAKE UP AND FIND BOTH PARENTS GONE.

FILLY: Where is Mama?

RUTH: Mama's gone to look for work.

FILLY: (SHOCKED) Mama, gone to look for work?

RUTH: Yes. Mama, Papa, Mervyn and Vernon have to work now that we are staying here.

MANDY: Come now, get dressed, we have to get to school!

FILLY: I wonder how the children are at this school? (THEY ALL GO OFF TO SCHOOL)

AFTER SCHOOL WHEN THE CHILDREN COME HOME, THE NEIGHBOURS ARE WAITING OUTSIDE FOR THEM.

VANESSA: Where do you come from?

RUTH: We come from District Six.

ANDREW: No wonder you are so rowdy at night!

MANDY: (FURIOUS) We are not rowdy, we just like to sing.

GLENDA: (LOOKING AT THE HOLES IN FILLY'S DRESS) Look at the holes in her dress!

ANDREW: (POINTING AND GIGGLING) Look at her shoes!

FILLY: (WITH DIGNITY) Come, let's go inside.

THAT NIGHT, THE CHILDREN ARE IN BED ALREADY WHEN MOTHER, FATHER, VERNON AND MERVYN ARRIVE LATE AND GO STRAIGHT TO BED.

NEXT DAY, SATURDAY

RUTH: Oh, it's so nice to have breakfast together for a change!

MOTHER: Yes, my child, it is.

FATHER: Oh, I think I'll go and explore my yard. (FELICITY AND MANDY ARE SITTING ON ONE SIDE)

MOTHER: And now, what's up with you, why aren't you outside playing?

FELICITY: The children next door laughed at our clothes and said we were rowdy at night.

MANDY: I wish we still stayed in District Six.

MOTHER: Don't worry, I'll go and buy some new clothes on payday.

MERVYN: Mama, I think I'll go and play soccer. (MERVYN GOES OUT AND ASKS ANDREW TO PLAY WITH HIM)

MERVYN: Would you like to come and play soccer on the field?

MRS JONES: Oh no, my son does not play such dangerous games! Come inside! (ANDREW GOES INSIDE, MERVYN RUNS OFF WITH HIS BALL AND MRS JONES SAYS TO AUDIENCE) Does that boy think this is District Six? I'm sure he's a gang member too.

JUST THEN THEIR AUNTY ARRIVES, VALIN'S SISTER, AND STOPS MERVYN.

AUNTY: Hallo, hallo, where is your mommy?

MERVYN: Mommy's inside, doing the washing.

AUNTY: Washing on a Saturday?

MERVYN: Yes, she works during the week.

AUNTY: (WALKS IN AND OBSERVES HOUSE) Hallo Ayesha, how do you like your stay here?

MOTHER: Ag Maggie, dit baat ons nie om te kla nie. How are you?

AUNTY: (PATTING HER STOMACH) No, the doctor says I'm fine. Where are the children?

MOTHER: Oh, Mandy and Felicity are decorating their bedroom and Mervyn's gone to play soccer.

AUNTY: And Ruty, where is she?

MOTHER: Oh Ruth? She is busy washing her hair.

- AUNTY: (SARCASTIC) Oh excuse me, toe hulle in Distrik Ses gebly het, was dit mos Ruth. Nou bly hulle in Mitchell's Plain. Nou's dit Ruth. En Felicity!
- RUTH: (COMES IN WITH TOWEL ROUND HER HEAD) Hallo Auntie Maggie.
- AUNTY: Hallo Ruth. (SAYING THE NAME IN SARCASTIC ENGLISH WAY)!
- MOTHER: Ruth, make Auntie Maggie some tea.
- RUTH: (GOES TO KITCHEN—THEN CALLS) Where are the tea-bags, mother?
- MOTHER: In the box on the cupboard, can't you see?
- SHE GETS UP AND GOES OUT OF THE LOUNGE TO KITCHEN WHERE TEA-BAGS ARE HANGING ON A LINE OVER THE SINK. AUNTIE JUMPS UP TO PEEP INTO KITCHEN—REAL BUSYBODY. MOTHER TAKES A TEA-BAG OFF THE LINE.
- MOTHER: (LOUDLY FOR AUNTY TO HEAR) It's in the box right in front of your eyes.
- AUNTY TURNS TO THE AUDIENCE AND CLICKS HER TONGUE IN DISAPPROVAL. THERE'S A KNOCK AT THE DOOR AND SHE LOOKS OUT OF THE WINDOW AND SEES THAT IT'S A POLICEMAN BEFORE MOTHER GETS THERE TO OPEN THE DOOR.
- AUNTY: (SITTING DOWN IN THE CHAIR AS IF SHE'S GOING TO FAINT AND PATTING HER STOMACH AGAIN) My nerves, my nerves! And my poor baby—you got such a fright!
- MOTHER: (AS SHE GOES TO OPEN DOOR) Who is it, Maggie?
- AUNTY: (AS MOTHER OPENS DOOR) My nerves, my nerves!
- POLICEMAN: Good day, Madam.
- MOTHER: (SHOCKED) Good day, Sir.
- POLICEMAN: Could I come in and have a chat with you?
- MOTHER: Yes . . . Sure, come inside.
- POLICEMAN: Mrs van Aarde, your son has been arrested for . . .
- AUNTY: (MAKING A BIG FUSS) . . . "Arrested"? My poor baby! (PATTING HER STOMACH)
- MOTHER: (VERY UPSET) Arrested? My son? What for?
- POLICEMAN: Mervyn has been arrested for theft.
- MOTHER: My son! What did he steal?
- POLICEMAN: He stole a cassette from the TV shop.
- AUNTY: My nerves, my nerves!
- MOTHER: Where is he?
- POLICEMAN: He's locked up at the station.
- AUNTY: My poor baby!
- MOTHER: (SO UPSET SHE DOESN'T KNOW WHAT SHE'S SAYING). Oh my son! Locked up! Give me the keys.
- POLICEMAN: (OFFICIAL VOICE) Kindly come to the police station if you want to bail him out.

HE LEAVES AND AUNTY RUNS OUT HYSTERICALLY CALLING FOR HER BROTHER, VALIN, WHO IS IN THE YARD.

MOTHER: (SITS DOWN AND SPEAKS QUIETLY TO THE AUDIENCE) My son has never committed any crime before. Not even when we stayed in District Six. Why did we come to this place?

SHE IS SITTING WITH HER HEAD IN HER HANDS WHEN VALIN COMES IN, SUPPORTING HIS SISTER ON HIS ARM—AUNTY IS STILL COMPLAINING.

FATHER: Maggie must lie down! We don't want her to have the baby in the yard. We've got enough troubles. I'm going to the police station. I hope we've got enough for bail.

HE GOES OUT AND MAGGIE LIES IN THE CHAIR, QUIET FOR THE MOMENT.

MOTHER: (TO THE AUDIENCE, QUIETLY AND VERY SERIOUSLY) I can't understand it. Why did he do it? What is happening to our family? We hardly see each other any more. I'm forced to work. We are strangers. Since we moved to Mitchell's Plain our family has split into a thousand pieces!



NOW WHY NOT WRITE A SCENE OR STORY ABOUT LIFE IN A FAMILY OR A NEIGHBOURHOOD THAT YOU KNOW?

IT DOESN'T HAVE TO BE YOUR OWN FAMILY OR NEIGHBOURS AND YOU CAN ALWAYS CHANGE THE NAMES AND THE THINGS THAT HAPPEN IF YOU ARE AFRAID SOMEONE MIGHT GET UPSET! IF YOU WRITE SOMETHING, PLEASE SEND A COPY. DON'T WORRY ABOUT MISTAKES. AS LONG AS IT SOUNDS REAL, IT WILL BE INTERESTING FOR OTHER PEOPLE TO READ AND MAYBE TO ACT!

WRITING TIME

The Steenberg students who wrote the play you've just read say:

"IT'S EASY. YOU JUST NEED EVERYONE'S IDEAS AND SOME TEAMWORK!"

Here is their story:

"One day in 1983 the Principal told us we were going to have a concert at our school and each class had to present something. Our class decided we were going to do a play and that same afternoon we stayed behind to plan it. We took the issue of District Six and Mitchell's Plain and discussed it. Then we asked one person to go home with all the ideas and write a rough script for the next day. That was the first scene. After we discussed it she wrote the second scene the next night.

As soon as we had a script we acted the parts, changed them, and added to them. During auditions and rehearsals we made more changes. We didn't write down the changes then because the actors knew what they wanted to do anyway.

At first some people were against the idea because they were worried that Mitchell's Plain people might feel we were insulting them by bringing in crime and the tea-bags on the line but in the end everyone seemed to be in favour of the play. We'd like to stress that we certainly weren't insulting anyone: we just wanted to look at issues that affect everyone.

For our dress rehearsal we invited people from the old age homes and they had tea and cake afterwards. Some of them actually lived in District Six in the old days and during the performance they kept saying to each other "Dis waar, dis waar!" They really enjoyed it.

Our first performance was that same night but it was completely different the second night. We kept changing it and it got a bit long. One night we only finished at half past twelve but the caretaker didn't mind because he enjoyed it so much!

We even became famous in a way! People we didn't know stopped us in the street or on the train or at the shopping centre to talk about the play. The old people even called us by our names from the play! Community organisations outside Steenberg invited us to put on the play again and we did so twice, once for a very big audience, but unfortunately we couldn't make it to some places we were invited to.

In March 1984, we heard that students in other schools wanted to read the play, so all the actors sat down and we played our parts again but this time we had a tape-recorder instead of an audience! Then someone listened to the tape and wrote a new script for us with all the changes in it.

We hope you enjoy it as much as we did!"

Std 10A
Steenberg Senior Secondary, 1984



ACTING TIME

a play written by Std 9A of Belgravia Senior Secondary School in 1984.

"But before you read our play, we would like to tell you something about it . . .

Why we wrote the play:

In our English class, we usually work on one theme at a time. In the first term of 1984 we started a new theme, TWO SIDES OF A STORY, and decided to make up a play about it. Our play, REMOVALS, is really two sides of the story of District Six. It gives the story from the side of the Government and their Group Areas Act, and the other side of the story from the people who were living there until Group Areas removals. We want to stress that we gave freedom of speech to both sides.

How we wrote the play:

Each scene was written by a different person but everyone gave their ideas. Every time we acted the play, the whole class discussed it and we made more changes, so it really was written by our whole class. We would also like to thank our teacher, Mrs Rita Raubenheimer, for inspiring us to write our own play and for the help she has given us.

We acted the play in class first and later we put it on as part of our school concert in September 1984. The first night we were quite nervous but we enjoyed it and so did the audience. The second night everything was fine.

Research for the play:

We have been asked how we did our research. The newspapers and especially television made it easy for us to find out the Government's side of the story. About life in District Six and what the removals did to people, well, many of us have been hearing about it all our lives from grandparents or parents. The three of us who were born there left when we were too young to remember but whenever we wanted to know anything for the play, we knew who to ask.

The language of the play:

We were writing the play in our English class and that's why most of it is in English but we felt it was important to make it true to life so sometimes we have tried to write the way the characters would speak in real life. Of course you are free to change the language to make it more realistic—or less so!

The ending of the play:

When you come to the last scene, you'll see that we have put in something that happened in Crossroads, not in District Six, and we want to explain why. At first we wanted to write our whole play about removals at Crossroads but we soon found out that we didn't know enough about the lives of people in the squatter areas of Cape Town. That's why we decided to concentrate on District Six instead. But one of the newspaper stories about Crossroads stuck in our minds, the one about the mother who lost her child during one of those raids when officials demolished people's homes, and we decided to keep it in our play. We feel it doesn't make any difference whether the removals take place in Crossroads or District Six or somewhere in the rural areas—it's all the same story we are trying to tell . . ."

CHARACTERS

(in the order in which they appear in the play)

5 VIP'S (VERY IMPORTANT PLANNERS)

OFFICIAL (could be VIP 1)

AISIE: mother of a family

TIEMA: her neighbour, also a mother

LYNN: teenage girl

MARK: her brother

GRANDFATHER**GRANDSON**

CHAIRPERSON of the Residents' Association

10 RESIDENTS (or more)

WOMAN WITH CHILD (one of the residents)

POLICEMAN

REMOVALS: SCENE 1

THE OFFICIAL PLAN

SOME VERY IMPORTANT PLANNERS (VIP'S) ARE HAVING A VERY IMPORTANT PLANNING MEETING. THEY SIT AROUND A TABLE IN THEIR FORMAL SUITS, WITH VIP 1 AS THE CENTRE OF ATTENTION.

- VIP 1: (IN THE CHAIR) Good evening, gentlemen. I now declare this meeting open. I want you to know we must come to a decision tonight. I will start promptly. What are we going to do about the problem of District Six? Any suggestions?
- VIP 2: (WORRIED) District Six is a slum. It spoils the image of South Africa abroad. Something must be done about it.
- VIP 3: (NODDING IN AGREEMENT) We've been complaining about District Six for years. The place is an eyesore.
- VIP 5: (AS IF PREACHING) And a breeding place for vice and corruption . . . Our duty is clear . . .
- VIP 1: (VERY CONFIDENT) There is only one thing to do. We must move the people out of District Six.
- VIP 4: (SHOCKED) Are you mad? There would be an international outcry.
- VIP 5: (STILL PREACHING) Never mind about the outside world. We must do our duty no matter what they say. District Six and all its attendant evils must be cleared. It is our moral responsibility.
- VIP 2: And it's such valuable land, so close to the city centre. It's high time we cleared up the whole area.
- VIP 3: Yes, we owe it to the Mother City. All that property ought to be developed. There's no time to lose.
- VIP 4: (SPLUTTERING) But what about the people of District Six? People are living there, you know. Where will we send them?
- VIP 1: We simply create another area which will also serve as a homeland at a later stage. We must look to the future. Surely our Coloured people also deserve a homeland?
- VIP 5: Yes, why should they be left out when it comes to homelands? We must be fair. They also need a homeland to preserve their separate identity and develop along their own lines.
- VIP 4: (SHOCKED) **Homeland?** But District Six is the traditional home of the Coloured people.
- VIP 1: (EXPLAINING PATIENTLY) We must not confuse "home" and "homeland". District Six may be the traditional home of the Coloured people but we are now entering a new era, the era of homelands for all our peoples.
- VIP 5: (LOOKING INTO THE FUTURE) I can see it already, the homeland of the future! Streets of peace and prosperity. No more slums. No more crime. What a glorious vision it is! Let us strive for a better future for our brothers and sisters.

- VIP 1: (CONFIDENT) We **can** do it. The first step is to clear District Six. Then secondly we take a step closer to creating a homeland. Thirdly, well, it's only an idea but what about creating a middle class?
- VIP 2: (SOUNDING DOUBTFUL) It's a good idea but how?
- VIP 1: (SPEAKING WITH AUTHORITY) We build houses with hot and cold water and make the place attractive. As soon as they have settled in those houses, you won't find them mixing with lower class people any more.
- VIP 2: (CONVINCED) Of course! They will have nothing to do with the majority who have a lower standard of living.
- VIP 5: Yes, they will have nothing to do with bad elements.
- VIP 3: (ENTHUSIASTIC) You won't see people in those elite areas getting mixed up in politics. They will have nothing to protest about, they really won't.
- VIP 2: (SOUNDING SATISFIED) A logical conclusion.
- VIP 1: (TAKING OVER) I will sum up our decision. We are all agreed that our first step must be to clear District Six. Then we will be on the way to creating a new homeland. And a strong middle class. We must give these people a stake in our common future!
- VIP 4: (STILL WORRIED) It would be a tragedy if they turned against us.
- VIP 3: (ENTHUSIASTIC) We must show them that their future lies with us, and nowhere else. We have their interests at heart.
- VIP 2: (ALSO ENTHUSIASTIC) Yes, the crucial thing is to give them a stake in our common future. That way lies peace and prosperity for us all.
- VIP 5: (VERY SERIOUS) We must not shirk our duty towards these people. We need their support in the dark and difficult days that lie ahead.



VIP 1: I now declare this meeting closed. Thank you gentlemen! (GETTING TO HIS FEET) Unity is strength!

THEY ALL GO OUT, SHAKING HANDS AND TALKING ENTHUSIASTICALLY.

REMOVALS: SCENE 2

THE OFFICIAL SPEECH

AN OFFICIAL, SMARTLY DRESSED, STEPS FORWARD TO ADDRESS THE AUDIENCE IN A FORMAL VERY DIGNIFIED STYLE.

OFFICIAL: Ladies and Gentlemen, Brothers and Sisters of South Africa, the government of this country, I repeat, the government of this country, is surely not unaware of the plight of the District Six population whose houses are no longer, they are no longer, fit for human habitation.

We sent the state health inspectors around, and they found, (PAUSE) . . . I guarantee you, they found, that because of the low and pathetic state of the houses, it has become the ideal breeding place for disease. As it is, ladies and gentlemen, as it is, we are already struggling to keep tuberculosis under control. As for tourism, it is bad to have such slums near the city.

Therefore, ladies and gentlemen, it has been decided that it would be in the best interests of the people—and no-one else—to have these houses demolished. People . . . (PAUSE) the people of District Six will not be left destitute. I repeat, they will not be left destitute. Mitchell's Plain and Atlantis were created specially for them. There, ladies and gentlemen, they will be able to enjoy the privilege of hot and cold water, spacious rooms, big gardens, etcetera. In time to come these people will have their own schools, libraries, parks and creches. And in another few years they will have their own hospitals. In Mitchell's Plain, well within walking distance of houses, a shopping centre will host various recreational facilities and activities.

But first, the people have to go and live in these places. People, City Trams cannot, they cannot provide a bus service if they don't have any patrons. And by the end of 1984 the railway lines between Mitchell's Plain, Atlantis and the Mother City will be completed. Then, ladies and gentlemen, then yet another cheap mode of transport will be provided for the people.

To ensure quick development, the people of District Six have received notice to be out by the end of this month. People, it is important that we should make use of our land profitably, and by creating Mitchell's Plain and Atlantis, we have taken a great step forward to a rich and prosperous South Africa.

REMOVALS: SCENE 3

GOOD NEIGHBOURS

TWO WOMEN, NEIGHBOURS, IN OVERALLS AND SLIPPERS AND WITH DOES ON THEIR HEADS COME TO HANG CLOTHES ON THE LINE IN THE YARD. THERE'S A GARBAGE CAN AND A DOG LYING THERE.

AIIE: (CALLING, VERY CURIOUS) Tiema, Tiema, ja Allah, Tiema, het dji jou brief al galies?

TIEMA: (CALMER) Ja, Aisie, maar ek kannie verstan wat hulle hie in die brief sê nie. Ek en my ou man gat dit net nou na my seun niem. Jy wiet mos hy's a lawyer?

AIIE: Ja, ek verstaan dat die Group ôs gan ytsmyt. My dokte seen sê hulle gan die plek "White Arias" maak.

TIEMA: My ou jong is dik vies! Ek blame hom nie. Imagine, hy't hom vrek gewerk vir die huis.

AIIE: My oorle man sal nou in sy graf omdraai! As hy darem moet wiet hulle sit vir my in so 'n klein hysie! Sukke klein kamertjie lat dji jou gat nie kan draai nie! Ek sê vir jou as dji daai pot se deksel afhaal is daar nie plek vir jou in daai kombuis nie! (THEY LAUGH TOGETHER) Om te dink hy't alles in daai hys gesit en nou wil die blierie goewerment dit afvat!

TIEMA: Allie sê hy wil hulle opdonner! 39 jaar bly ons al hier. My twiere oudste seun is dan hier gebore.

AIIE: Praat dji! Daai anner snotgat van 'n klong kom vir my sê ek moet op 'n ding sign wat hy gat wegstier. Hy sê mos mens kannie die goewerment gat slat nie.

TIEMA: Ja gomma, hulle smyt jou nemma in die tronk en dan moet dji nog koort toe gan. En ek is vrek bang vir daai koort.

AIIE: Ja my oemie aragam het koekal vir my geleer om nie somma so op 'n ding te sign nie. Ek weet daam nie so mooi nie. Ek gan kyk wat daai dokte sien van my sê daarso.

TIEMA: Ja, my lawyer sien weet alles van die besigheid af. Ek dink ek sal vir hom gan vra.

AIIE: Hey, wag Tiema lat ek tawaaf!

TIEMA: Ja, ek moet nog klaar ophang hie, want ek moet nog gan kosmaak.

tawaaf: to move round the Ka'ba praying at Mecca. It's also used when you leave a friend to go home and excuse yourself by saying "O, lat ek tawaaf."

REMOVALS: SCENE 4

BROTHER AND SISTER

MARK: (CALLING) Lynn, Lynn! Oh there you are. Mom's looking for you. (NOTICES SHE LOOKS UPSET) Lynn, is something wrong?

- LYNN: (SITTING HUNCHED UP, HER ARMS AROUND HER KNEES, LOOKING MISERABLE) Oh Mark, everything seems wrong. I wish we didn't have to leave.
- MARK: That is the wish of many in District Six. But we just have to accept it.
- LYNN: Mmm . . .
- MARK: (NOSTALGIC) Remember the first time Mom took you to school?
- LYNN: Yes, I cried a lot and later you started to cry with me.
- MARK: Funny hey, you won't find me doing that now!
- LYNN: Remember on New Year's Day, Mom and Dad took us to the Main Road to watch the klopse?
- MARK: You were always afraid of the Atchas!
- LYNN: Don't forget yourself! You always got hysterical when one of them tried to pick you up. (BOTH LAUGH)
- MARK: But—it's sad to think after all these years of happiness we'll have to leave.
- LYNN: Yes, we were happy here. Now we have to leave to go to some alien place called Mitchell's Plain or Atlantis.
- MARK: Ja, they say we'll get hot and cold water there, but that can't replace the happiness we have here.
- LYNN: Yes, we were born here. We spent our childhood here. We grew up here. And now suddenly we have to leave!
- MARK: (SIGHING) What is becoming of the world?

Atchas: a group of the "coons" who dress up like "Red Indians" out of the cowboy films, and dance around with their axes, often scaring children. Some people say the name comes from "appetjie"—the Apaches are a group of "Red Indians" often mentioned in the cowboy films.



REMOVALS: SCENE 5

THE OLD PEOPLE DO NOT FORGET

AN OLD GRANDFATHER IS SITTING ON HIS STOEP IN DISTRICT SIX, LOOKING OUT OVER TABLE BAY WITH TABLE MOUNTAIN BEHIND HIM. HIS GRANDSON COMES TO VISIT HIM.

GRANDSON: (SURPRISED) Hoeko sit Boeja dan so allien hie? (LOOKING UP INTO THE OLD MAN'S FACE:) Hoeko lyk Boeja dan so sêd?

GRANDFATHER: (SHAKING HIS HEAD SADLY) My kind, ek het nooit gedroom dat ôs sal moet trekkie, veral nie nou op my oudag nie. Nou, iewe skielik kom die Goverment ôs uitsit.

GRANDSON: (SHOCKED) Wat sê Boeja nou?

GRANDFATHER: (SIGHING) Hulle gaan glo vir ons ôs huise gie maa dit gan nooit wee die-selfde wies nie. Al my familie en vrinne bly hie. As ôs gan trek, gan ôs amal versprei wies. Djy is nog 'n kin maa even djy wiet issie lekker om goodbye te sê nie. Die wasbads is hie langsaan ôs (POINTING) en daars 'n winkel op elke hoek. As djy dee die gangetjie gan is djy binne in Hanoverstraat. Die masiet is net om die draai. Vrydag op Joema-aah se wagtoe sien djy net al die Musliems met koefiahs op. (PUTTING HIS ARM ON THE BOY'S SHOULDER:) Ai, is 'n lekker feeling om bymekaar te wies. Ek was al die jare Chairman van die Caledonians. Nuwe Jaar as die klopse dee Hanoverstraat geloepit, dan het amal oppie tafels gestaan vannie vismarkie. Ôs het altyd so die kinnners vasgehou vir die Atchas. O, maa het hulle geskrie! Alles is so central hie. Hoe wiet ôs of daa ooit winkels gan wies?

GRANDSON: (PUZZLED BY ALL THIS,—LOOKING AT GRANDFATHER'S FACE) Meen daai ôs gan-nie mee die klopse kan siennie?

GRANDFATHER: Ja, my kin, ôs kan nou niks daaraan maak nie, maa Insha'allah Allah sal vir ôs provide.

"Boeja":	grandfather
"Masiet":	mosque
"Joema-aah":	Friday prayer at the mosque
"wagtoe":	time
"koefiah":	skull cap worn by Muslim men and boys
"Caledonians":	one of the "Malay Choirs"
"Insha'allah":	If God permits . . .



REMOVALS: SCENE 6

THE RESIDENTS SPEAK OUT

REPRESENTATIVES OF THE RESIDENTS' ASSOCIATION ARE REPORTING BACK TO THE RESIDENTS ABOUT WHAT THE GROUP AREAS BOARD IS PLANNING TO DO TO DISTRICT SIX. SOME PEOPLE HAVE ALREADY GOT THEIR EVICTION NOTICES TELLING THEM TO MOVE AND EVERYBODY IS VERY WORRIED AND CONFUSED ABOUT WHAT'S GOING ON.

CHAIRPERSON: We are here at your request. You asked us to find out what the Group is doing in District Six. I'm afraid we have some bad news to report.

(UPROAR FROM RESIDENTS FOR A MINUTE OR TWO. THE CHAIRPERSON INTERRUPTS.)

CHAIRPERSON: Please people, calm down! Can we have some order in this meeting?

RESIDENT 1: (SHOUTING) Yes, tell us what it's all about! What's going on?

RESIDENT 2: Ek sê! Wat hoor ek dat ôs ytgesit gat word? Is daar weer met daai government 'n plan?

RESIDENT 3: Hey wag! Gie ve my oek 'n kans! Daar lat djy my soema vergiet wat ek wil gesê het.

CHAIRPERSON: Please, people. One question at a time!

RESIDENT 4: What is all this talk about moving to Mitchell's Plain and Atlantis?

RESIDENT 5: Ja, hoe kan die government soema kom en vir ôs ytsmyt? Wat dink hulle wie's hulle, die vrekse!

CHAIRPERSON: The whole thing is very upsetting for us all but we'll answer your questions to the best of our ability. The Government held a meeting yesterday and **they** decided that the whole of District Six will have to be demolished.

RESIDENT 6: Demolished! You mad?

RESIDENT 7: "Demolished"? Wat's daai?

RESIDENT 6: Wegmaak, onnosel!

CHAIRPERSON: The Government decided that District Six will be replaced by a Technikon.

RESIDENT 5: (SARCASTIC) 'n Tech! My hys gat afgesmyt wies om plek te maak vir 'n Tech?

RESIDENT 1: Where are we going?

CHAIRPERSON: They say two new townships have been built to accommodate us. Mitchell's Plain and Atlantis.

RESIDENT 8: Maar daais mos innie gammadoelas!

RESIDENT 3: What about the houses? Are they fit for human habitation?

CHAIRPERSON: They say it will be two-roomed houses with hot and cold water.

RESIDENT 6: Ja, and what about the rent?

RESIDENT 9: Hot and cold! Then the rent will be **sky high**!

RESIDENT 10: (OBVIOUSLY PREGNANT) Ja! My man kry grant en dis klaar so min. En is daar ooit maternity homes?

RESIDENT 4: I say we should stand up and **fight** for our rights""

ALL: Yeah, we must demand equal consideration!

CHAIRPERSON AND RESIDENTS THEN JOIN IN A SONG: "FORWARD WE SHALL MARCH ..." OR SOME OTHER SONG OF YOUR CHOICE.

REMOVALS: SCENE 7

PROTEST AGAINST REMOVALS

ALL THE RESIDENTS, YOUNG AND OLD, WHO HAVE TAKEN PART IN THE PLAY COME ON TOGETHER. OR ALL THE RESIDENTS WHO WERE AT THE MEETING IN SCENE 6 COME ON FIRST, SOME CARRYING PLACARDS, AND THEN THE OTHERS HURRY ON TO JOIN THEM: AISIE AND TIEMA TOGETHER, THEN THE BROTHER AND SISTER, THEN THE GRANDFATHER LEANING ON HIS GRANDSON.

RESIDENTS: (SHOUTING ALL TOGETHER) Equal rights, equal rights, equal rights ... We will not be moved! Equal rights, equal rights, equal rights ... We will not be moved!

WHILE THEY ARE SHOUTING, A POLICEMAN IN UNIFORM OR IN PLAINCLOTHES STALKS ACROSS IN FRONT OF THEM IN SILENCE, HAVING A GOOD LOOK AT THE PLACARDS AND THE FACES. SUDDENLY A WOMAN RUSHES FORWARD FROM THE GROUP.

WOMAN: (VERY UPSET) Where's my child? Oh, my God! Where's my child? (TO ONE OF THE OTHER RESIDENTS:) **Rubie, haven't you seen Jamie?**

RUBIE: (LOOKING AROUND) I saw him around here somewhere ...

WOMAN: (CALLING) Jamie, Jamie, where are you? Where are you, Jamie? (TO POLICEMAN:) Excuse me, sir, haven't you seen my son? (CLUTCHING HIS ARM)

POLICEMAN: (SHAKING HER OFF) Let go of me, you stupid woman!

POLICEMAN: (SHAKING HER OFF) Can't you people even look after your own children?

WOMAN: (DESPERATE) Please sir, he's only a little boy.

SHE SEARCHES A LITTLE AND FINDS HIM LYING VERY STILL.

WOMAN: (TAKING HIM IN HER ARMS) Jamie, are you all right? Wake up, darling. Wake up! (STARTING TO CRY) It can't be. **Noooo!** Not my child. **Why?** (SHE CRIES BITTERLY)

POLICEMAN: (IMPATIENT) Be quiet, you silly woman!

WOMAN: (LOOKING STRAIGHT AT HIM) **You** did this to my son. **You** are responsible. You and your system. But the day of reckoning will come. You will get your day. You ...

THE POLICEMAN GOES OFF IN SILENCE AND ALL THE RESIDENTS COME FORWARD IN SILENCE, SLOWLY AND SOLEMNLY. THEY STAND AROUND HER WITH THEIR HEADS BOWED. AFTER A MINUTE'S SILENCE THEY ALL LOOK UP AT THE AUDIENCE AND SPEAK TOGETHER IN STRONG VOICES.

RESIDENTS:

(ALL TOGETHER, STRONGLY)

Years of hardship and struggle we share,
 Years that taught us to love and to pray.
 We scattered seeds on a land so bare
 To bloom in a new and wonderful way.

They destroyed our homes with a few simple words,
 They tried to take our dreams away,
 They destroyed our homes with a few simple words,
 They tried to take our lives away.

In this world of ignorance and hate
 Where dreams are dying day by day,
 Our lives may seem like ashes in the wind,
 That can so easily be blown away.

They destroyed our homes with a few simple words,
 They tried to take our dreams away,
 They destroyed our homes with a few simple words,
 They tried to take our lives away.

But there's more to life than to break and destroy
 In your search for power and gold.
 It's other things that bring life's joy—
 Love and happiness that cannot be sold.

They destroyed our homes with a few simple words,
 And tried to take our joys away,
 They destroyed our homes with a few simple words,
 And tried to take our lives away.

But we are linked together by a lifelong chain
 And we share each other's struggle and sorrow.
 Although our struggle may seem in vain,
Together we will make a new tomorrow.

They destroyed our homes with a few simple words,
 They tried to take our dreams away,
 They destroyed our homes with a few simple words,
 But they **failed** to take our dreams away.

Together we will make a new tomorrow
Together we will make a new tomorrow.



How the play was polished and published

"We were surprised to find out that our play could be published in a book like this. At that time we didn't even have a typed script and we kept changing it every time we acted! A teacher from UCT came to see us and we talked about how to polish/edit our script so it could be published. It turned out to be much easier than we expected. Maybe your script wouldn't need any editing but if it does, you could do it something like we did.

Step by step—How we as writers worked with an "editor"

1. We wrote out a copy of our script for the "editor" to read and we also invited her to a performance of our play.
2. At the end of term, she "interviewed" us all on tape about how we wrote the play and how we felt about it.
3. From that tape, she wrote the introduction which comes before the play in this book. Because we all gave our ideas on the tape, it's our introduction even though we didn't write a word of it.
4. We also sat down and put the whole play on tape. When we were doing the taping we could put in all the extra things that we had said or done on stage but which we had never written into the script.
5. The "editor" listened to the tape afterwards and from it she was able to fill in the missing bits of the script. Because she had seen the play performed, she could fill in all the stage directions too.
6. Then she sent us typed copies of the script for us to check. This was really the first full script of the play, and we were glad to have copies to give other people.
7. At the same time, she sent us copies of a different version of our script in which she had changed two scenes quite a lot. Of course, nothing could be published until we approved of it and we had to study the changes.
8. Later we met again to discuss the reasons behind the editing. We accepted some of the changes but rejected others. We also decided to write a new scene, the one about the grandfather, which we had planned to do long before but hadn't ever finished, as well as a new ending for the play.
9. We all checked the final script and approved it and as you can see, we were also photographed! We'd like to thank Carohn Cornell for working with us on the "editing" so that our play could be published.
10. We look forward to hearing your response to our play—we can always add to it and make other changes and you can too.

Please send in your plays so we can read them . . ."

1. THE GOOD OLD DAYS? 90

2. AN OLD MIGRANT LABOURER LOOKS BACK 92

3. THE STORY OF OSCAR, A WELSH EXPLOITER 94

- * OSCAR, LEWIS—AND DANNY
- * WHAT HAPPENED TO DANNY?
- * HOW OSCAR GOT AWAY WITH EVERYTHING
- * WHAT BECAME OF OSCAR IN THE END?
- * THE BITTER END

4. THE STORY OF KINO, JUANA—AND THE PEARL 98

(and in between you will find suggestions of books you might like to read . . .)

N.B. THE VERB CHECKLIST

on Page 102 is useful
—keep an eye on it.

LANGUAGE WORK: STORY 1

SOMETIMES YOU NEED TO WRITE IN THE PAST TENSE, E.G. IF YOU ARE WRITING THE STORY OF AN OLD WORKER LOOKING BACK ON HER OR HIS LIFE ... OR A STORY ABOUT YOUR OWN CHILDHOOD ... OR EVEN A HISTORY ESSAY. IN THIS STORY A VERY RESPECTABLE OLD MAN HAS SUDDENLY BEEN REMINDED OF HIS PAST. YOU'LL SEE WHAT HAS TAKEN HIS MIND BACK ...

READ THE STORY OUT LOUD, USING THE PAST TENSE WHEN HE WOULD USE IT. YOU'LL SEE THAT ALL THE VERBS ARE IN BOLD TYPE AND IN THE FIRST PARAGRAPH THE WORK HAS BEEN DONE FOR YOU. DON'T WRITE YET: JUST TELL THE STORY AND LISTEN!

"THE GOOD OLD DAYS?"

I ~~am~~^{was} not born in London. I ~~am~~^{was} born on a great farm a few miles from the city. That ~~is~~^{was} a very long time ago. My mother ~~is~~^{was} a lady's maid and I never ~~knew~~^{knew} my father. She probably ~~does~~^{did} not know him either. She ~~does~~^{did} her best for me but my "stepfather" ~~bullied~~^{bullied} me and the other children on the farm ~~mock~~^{mocked} me because I ~~have~~^{had} no father. I ~~am~~^{was} about ten years old when I ~~hide~~^{hid} on the back of a cart going to market and ~~find~~^{found} myself in London. I remember it vividly. Now I am going to tell you my story, my boy. For a day or two, I ~~beg~~^{begged} for food around the market. Then I ~~make~~^{made} friends. I ~~join~~^{joined} up with a gang of pick-pockets, boys between five and fifteen. A strange old man ~~give~~^{gave} us very good training, some food and a place to sleep or hide. He also ~~takes~~^{took} most of our profits - but in time we ~~discover~~^{discovered} how to steal from him!

It is an exciting life. We roam the city's streets freely. We explore the pockets of the rich, of those who are comfortably off, and those who are poorer than ourselves. We enjoy entertainments and disasters equally, as long as they draw crowds. We laugh at the sons of gentlemen who have to go to school. We mock boys who are apprenticed to master-tradesmen. But we pity the boys and girls who work in the factories all the hours of daylight and half the night. Honest slaving has no attraction for us.

There are risks in our way of life, certainly. I remember one day when three boys my own age are hanged together at Newgate, two of them from our gang. One is caught stealing a sheep, one pickpockets a gentleman's watch and chain and his mate is hanged for sixpence.

I will never forget the day those boys are hanged. There is a good crowd there to watch and I come home with a gold watch and five shillings! Not even the terrible sight of the hanging can put us off crime in those days.

All that happens a long time ago and the law is kinder now to boys like you and me. Still, I am not going to turn you over to the police, my boy... I am ashamed of a respectable old gentleman with all my experience for being so careless with his belongings.

(a) *HAVE YOU READ THE STORY OUT LOUD, JUST AS THE OLD MAN WOULD TELL IT?*

(b) *DISCUSS WITH YOUR PARTNER:*

1. The old man is telling his story to a young boy. Who is this boy and what has this boy been doing?
2. How do you know?

(c) *EARLIER YOU READ THE STORY OUT LOUD, CORRECTING THE VERBS AS YOU SPOKE. NOW, IN PENCIL, CORRECT THE VERBS ON YOUR COPY. IF THERE ARE VERBS WHICH DON'T NEED TO BE CHANGED, TICK THEM.*

(d) *SWOP WORK WITH YOUR PARTNER AND CHECK EACH OTHER'S WORK: WHEN YOU'RE SATISFIED THAT YOUR PARTNER'S WORK IS ALL RIGHT, SIGN YOUR NAME!*

P.S. IF YOU WANT TO CARRY ON READING

The writer of "THE GOOD OLD DAYS?" borrowed some ideas from "OLIVER TWIST" by Charles Dickens. Dickens' stories are often set for schools—perhaps you have read some of them. Two famous ones are "A TALE OF TWO CITIES" which takes place in Paris and London at the time of the French Revolution, and "HARD TIMES", a funny horror story about being at school in those days.

Many of Dickens' stories have been rewritten in modern English which is easy to understand. If you have read any of his stories in the original, you will know that his English is rather old-fashioned and complicated for modern readers—in fact, people would laugh at anyone who tried to write or speak in Dickens' style of English today! But in Dickens' time, his stories were serialised in magazines and they were as popular as television serials are nowadays. Some people still read Dickens for pleasure...

By the way, there is a very interesting South African story about someone looking back on his life of crime—the life story of Dugmore Boetie as he told it to Barney Simon. It's not quite clear how much is truth and how much is imagination but it makes a good story. Some students who said they had always hated reading found it so fascinating that they couldn't put it down! Ask for "FAMILIARITY IS THE KINGDOM OF THE LOST" by Barney Simon and if your branch of City Libraries doesn't have it, ask the librarian to order it from another branch.

LANGUAGE WORK: STORY 2:

HERE IS A STORY TOLD BY AN OLD IRISHMAN WITH BITTER-SWEET MEMORIES

READ THE STORY OUT LOUD AS HE WOULD TELL IT. DON'T WRITE YET, JUST TELL THE STORY AND LISTEN:

"AN OLD MIGRANT WORKER LOOKS BACK"

In my childhood, I ^{lived} ~~live~~ in a small village on the west coast of Ireland. When we ^{looked} ~~look~~ out at the grey sea, we ^{dreamt} ~~dream~~ of sailing all the way to America. When we ^{climbed} ~~climb~~ the low green hills, behind the village, we ^{could} ~~can~~ see almost as far as England... When the grey mist ^{came} ~~comes~~ down, we ^{had} ~~have~~ to go searching for our lost grey sheep. For us, the whole world ^{was} ~~is~~ grey and green. Sometimes the sun ^{shone} ~~shines~~, the world ^{is} ~~was~~ suddenly green and blue and golden and we ^{took} ~~take~~ a holiday.

In our village in those days, everyone knows everyone else. Any mother feeds you and scolds you. Any grandmother sends you on errands. All the mothers and grandmothers pray that you will never leave the village to work in the wicked cities of England and America. Grandfathers tell you stories about when they are in their prime - and they teach you how to fish. Some of those old people are famous as story-tellers. They entertain us for hours on end and teach us the greatness of the past.

At Christmas and sometimes at Easter there are fathers in the village. To us, they are exciting strangers in city clothes. They bring money and gifts and when they are with us we sometimes eat meat, not only potatoes. But they also bring bitterness back from England and give it to us.

They tell us how they sweat to build roads and houses and fine buildings, higher than the hills, for the English. For their hard labour they get little money and no thanks. They tell us of signs outside lodgings and places of work saying "No Irish wanted here" but we are children so how can we understand that?

As the shadows of the hills grow longer, they drink deeper and say: "If only we could sell the rain and the stones which this village has in plenty! Then we would not have to sell our lives in that hated land.

We could live like free men, working our own land." And we boys dream with fear and longing of the time when we will be men going to work in England.

- (a) HAVE YOU READ THE STORY OUT LOUD?
- (b) TELL YOUR PARTNER WHAT THE LAST SENTENCE OF THE STORY MEANS:
Why did the boys feel "fear"; why did they also feel "longing"?
IS THERE ANYTHING ELSE IN THE STORY YOU WANT TO DISCUSS?
- (c) IN PENCIL, CORRECT THE VERBS ON YOUR COPY. TICK ANY VERBS WHICH DON'T NEED TO BE CHANGED.
- (d) GET YOUR PARTNER TO CHECK YOUR WORK AND SIGN IT.

P.S. IF YOU WANT TO CARRY ON READING

Did you notice the title of this story, "AN OLD MIGRANT WORKER LOOKS BACK"? You probably see migrant workers every day. What jobs are they doing and where do they live? Where are their families? Millions of South Africans are migrant workers. Maybe you could ask one to tell you his or her story?

There are many famous books about migrant workers: one is a South African play called "SIZWE BANZI IS DEAD" by Athol Fugard; another is "THE SEVENTH MAN" by John Berger which shows how the system works in Europe.

LANGUAGE WORK: STORY 3

IN THE MINING VILLAGES OF WALES, ORDINARY PEOPLE HAVE A VERY HARD LIFE INDEED. THE MEN MUST EITHER WORK IN THE MINES—AND RUIN THEIR HEALTH BEFORE THEY ARE OLD—OR THEY ARE UNEMPLOYED. OSCAR'S STORY IS TAKEN FROM A WELSH NOVEL CALLED "THE SKY OF OUR LIVES" BY GWYN THOMAS BUT THE WORDS HAVE BEEN CHANGED QUITE A LOT—WE HOPE THE WRITER DOESN'T MIND.

*THE STORY HAS BEEN TYPED WITH SOME MISTAKES IN THE VERBS. IT'S IN THE PAST SO MAKE SURE THAT THE VERBS ARE IN THE **past tense**, CORRECTING WHERE NECESSARY. YOU'LL SEE THAT THE FIRST PARAGRAPH OF THE STORY IS WRITTEN CORRECTLY TO GET YOU STARTED.*

"THE STORY OF OSCAR, A WELSH EXPLOITER"

Oscar **WAS** a huge, drunken tyrant who **OWNED** a whole village in Wales: he **OWNED** the coal mine in which the men **WORKED** themselves to death, he **OWNED** the miserable houses in which their families **LIVED**. The mine **WAS** in the mountain above the village and he **WAS** fiercely proud of his mountain and his coal. Rich as he **WAS**, he **WOULD** not allow even the poorest of the villagers to take the waste coal from the tip next to the mine.

Oscar **EMPLOYED** a young Welsh boy called Lewis as a servant. Every night when Oscar **GOT** roaring drunk in the village pub, he **SHOUTS** for Lewis to help him onto his horse. He always **MADE** Lewis walk next to his horse, up his mountain to his fine house where he **KEEPS** his poor long-suffering mistress. She **HATED** and **DESPISES** him as much as Lewis and the whole village **DESPISES** him—but they **WERE** all in Oscar's power.

One day Lewis' neighbour, Danny, **STOOD** up against the tyrant. He **IS** sick, unemployed, desperate and when he **WENT** to collect coal on Oscar's tip on the mountain, Oscar **TELLS** him to get off the mountain before he **KICKED** him off.

WHAT HAPPENED TO DANNY

Danny told Oscar to go to hell. He also tells Oscar about his dream in which God said, "I've washed my hands of those land-owners. They're a worse plague than frogs or boils . . ."

For a second, Oscar cannot believe his ears. Then he spurs his horse at Danny and leaned forward as he lunged out at him. The tip of the whip skims Danny's forehead. Danny crouched and springs forward like a bullet. He gets his fingers fastened tight into Oscar's shirt-front, and at first I thought he is going to choke Oscar and I am very interested.

Danny gave a great tug and it is his whole mind and heart that seems to be tugging and not just the muscles and strength part, which could not have been very great in Danny. Oscar comes tumbling down from his horse and if he had landed upon Danny, Danny would have died. But Danny skipped out of the way and the next moment he is standing over Oscar with the sole of his boot planted on Oscar's mouth.

Danny picks up a stone the size of his own head. He holds this above Oscar's eyes.

"If I had any sense," he says, "I'd bring this down over your head and if I did that, I'd have the feeling I'd done one useful thing on earth. But I don't like giving pain. People of my sort don't as a rule. We just get it, get it till we can't hold any more, and we pass over wondering how the hell we stood it for so long. If I want free coal from this tip, I'll get it!"

Danny bent low over the side of the tip, searching for the scraps left over by Oscar's pickers. Once I see his hand tremble as it touched the tip's surface and a thin, black dust rose around his arm. I watched Danny, I follow with my ears the clomp of Oscar and his mare as they moved away through the tall, dry grass. Then the clomping stops. I turn my head towards Oscar. He is standing beside his horse, his gun levelled at Danny.

... I see the earth a yard to the right of Danny shoot up. Startled, Danny swings around, his arms above him in the air, off balance. His legs shot from beneath him and he comes plunging down, somersaulting. He slithered the last two feet and his head comes to a stop against one of the large stones that littered the tip at its extreme edge. The stone moves with the force of Danny's body against it. But Danny does not move. I began shouting at Oscar, but he is on his horse, and galloping away by the time I have got ten words from my mouth.

I sit down beside Danny. I do not touch him. His face seems to be all on a slant. I know little about such things as death, but I know that Danny is dead, because I cannot feel that he is anything else but that. I sit by his side, not wanting to move, because he moves not at all. I wonder at that slant of his head and the wide, senseless openness of his mouth. I sit there for fifteen minutes and never have I done less thinking than I did then. I am blank, part of the mountain, part of Danny, and both these things, as I saw it, are dead. I sit on a stone, quite near him, crouched over him like a kid, as if I want to stand between him and the cold I know would soon be coming.

HOW OSCAR GOT AWAY WITH EVERYTHING

At the inquest two days later, I gave evidence which clears Oscar of any responsibility for Danny's death. I hate my tyrannical master, Oscar, I respect my long suffering friend, Danny, but no-one in the town could afford to stand up against the all-powerful man who virtually owns the place and its people.

Oscar even enjoys the inquest because he sees Danny's stunningly beautiful widow, Hannah, for the first time and really falls for her. He was full of dreams of seducing her. He even tells me that if he had known that there was a woman like that living in one of the houses he owns he will have shot her husband long before. He is shocked that such a "dirty, penisless little bastard" can keep a woman like her from a man like him...

Later I went to visit Hannah who is grieving bitterly. She tells me that Danny hasn't had a proper job for years because of ill-health and his suffering had destroyed his spirit. She even says that for years Danny had refused to make love to her because he says he isn't fit to love a woman as long as he is without a job and without hope. She weeps for the man she loved who died a victim of oppression, and for their lost love.

She didn't realise that Oscar is responsible for Danny's death but I tell her bluntly that his bullet comes close to Danny and frightened him so that he falls to his death. I said that Oscar isn't fit to be alive because he exploits people so cruelly, and thinks he is a bloody god sitting on the mountain that his old man stole and booting the people off it without mercy.

Hannah gets so worked up she told me she wants to kill Oscar to make up for all she and Danny had gone through, the cold and hunger and the loss of hope. The last thing Danny gives her was a hammer and she wants to use it on Oscar if she can lay hands on him.

She is surprised when I tell her she could easily bring Oscar round as he is dying to get his hands on her... This made her even angrier and I promise to bring Oscar the next night, the night before the funeral, so that she can get her revenge. She planned to have the hammer behind a cushion on the sofa where they will sit. Just to make sure that she carried out her threat, I plan to give her plenty of whisky before I deliver Oscar...

I then went off to convince Oscar that Hannah is just waiting for him to seduce her. Oscar is easily convinced because he was so vain and sure of himself. He could hardly wait for the evening...

I am careful to give Hannah quite a few drinks beforehand and she was burning for revenge with the hammer ready on the sofa. I then fetched Oscar who has also been drinking and steer him to Hannah's door.

I wait outside for what seemed like hours, expecting to hear Oscar's dying screams. Eventually I look through the window and saw Oscar and Hannah lying together on the sofa. Her eyes are closed and her one arm is outstretched. I crane my neck to see if she was reaching for the hammer, only to realise that she has forgotten the hammer. My sight becomes clouded. Sickness passes like a light-flash through my stomach.

I sit on that wall for a while. Then I walk back to the window, calmer, inwardly silent now. Hannah was helping Oscar to his feet now. He looks vacant, dumb and sweaty. When she has got him off the sofa, she turned sharply on her side and sunk her head on the cushion that is beneath her shoulder.

The kitchen door opened. I hear Oscar take two or three steps along the paving. Then he stops as he felt the night air poking into his brain. He started off again, unsteadier, I thought, than when I bring him up an hour before. He was past the stage of knowing who I was when I come out of the dark gully to take his arm.

WHAT BECAME OF OSCAR IN THE END?

As usual I have to take him up the mountain, his mountain, to his house. It is quite a job to lead his huge drunken sleepy bulk. The old wind made its ancient sobbing home on that mountain with Oscar, and I swear to God it has reason to sob, living on that mountain. It awakens Oscar and he becomes merrier, started to chuckle and blabber, and boast about his success with the lovely Hannah. The moon, which has shone briefly, now vanished. I do not blame it for vanishing. It had not much to look at. Only me and Oscar pushing his face on mine . . .

We come to the point where the path forked. I led Oscar along the path that will lead him away from his house. We enter the ravine that skirted his tip. We ascend the path that led us towards the deep quarry.

Oscar slips on the loose stones of the path. When I yank him to his feet I notice that I did so without effort. I was at full strength, because I had never felt as fully wise as I felt then. And I knew too, that thousands of people who slept in their cramped, terraced houses on the sides of the mountain will nod their brave, tired, friendly faces in agreement with what I want to do.

Along the path across the plateau, we walk without haste. Then he starts to sing as he always did when he came near the edge of that deep quarry which lay on the southern side of the mountain. His voice seems to be louder than it had ever been. Now and then he will wave his right arm in my face and shout:

"She's lovely, Lewis! Honest, she's lovely! That Hannah!"

"Yes," I say. Hannah was lovely. I knew that.

We come to the fence that had been put up to keep people away from the quarry, the fence that various voters had made it their business to kick down. I told Oscar to lift his legs to keep them free of the tangled tracks of wood and wire which were all that was left of the fence. He does that.

And on he went, right over the quarry. As his body lands on the jagged shelves and boulders beneath I thought the earth shook, but it is I who shook. The earth is quite still. I step back and sat down on the dew-wet knoll and my mind was full again of those strange minutes I had spent sitting alongside Danny at the base of the tip.

From the quarry no sound comes. I stand up and the air that circled on the mountain, all the air in the world, maybe, seemed fresher, cleaner, blowing to better purpose. I turn and run along the path I have come by.

THE BITTER END

The kitchen door of Hannah's house was on the latch when I get there. I walk right in. Hannah was still on the sofa, lying on her side. I touch her softly on the shoulder. Her sleep was hard and she did not awaken. I touch her hand, pressing the flesh of her shoulder with my fingers. She stirs, turned her head and sees me. Her eyes were dull, misty. Then the mist blew up into a storm. She flings her arms around my legs and cried like mad.

"I was going to do it, honest!" she said.

"You're a bright, bloody beauty, Hannah;"

"I was going to do it." She flung aside one of the cushions and behind it is the hammer. "I didn't know exactly who he was. That's what it was. I didn't know . . . exactly. When he came and sat there I thought he was Danny and all I wanted was for him to do what I always wanted Danny to do, but Danny never did. I thought he was Danny and I didn't know anything except I wanted him to do what he was doing. I have been so cold, Lewis, so cold, so long. And I wanted to be warm again or I'd have died being cold."

"You'll wake the dead, Hannah." I walk into the pantry and fill a cup from the whisky bottle. I took it to her."

"Drink that, Hannah. Or you'll go mad. And me, too."

She drinks it and she did not seem to notice it is not water. Her face smiled and her arms come out on to my shoulders, and the look she gives me would have been burning bright had the room been dark. She was lovely, just like that Oscar had said. She was lovely, that Hannah. I shake her arms away and push her head to rest.

"In a minute," I said, "you'd be thinking I was Danny. For heaven's sake."

I want to move and keep moving. I find myself pushing open the door that led to the stairway. I walk up the stairs. On the small landing, my hands grope for the door of the front bedroom where I know Danny was. I open it. The room was lit dimly by a lamp-post across the street. Danny lay on the bed, boxed, unpuzzled.

"You're lucky, boy." I yell hard to keep myself from crying. "You're lucky, Danny! There's a very peculiar bunch performing around here."

P.S. IF YOU WANT TO CARRY ON READING

If you would like to read the whole story, some branches of City Libraries have copies of "THE SKY OF OUR LIVES" by Gwyn Thomas. If your local library doesn't have a copy, you could ask the Librarian to get it on loan for your branch. There are other books about life in Wales that you might enjoy. "HOW GREEN WAS MY VALLEY" by Richard Llewellyn was made into a television series that you might have seen. "ASH ON A YOUNG MAN'S SLEEVE" by Danny Abse, and "PORTRAIT OF THE ARTIST AS A YOUNG DOG" by Dylan Thomas are both about growing up in Wales, very lively and often funny.

Maybe there are some poems in your poetry book by Dylan Thomas. Some of his poems aren't too easy to understand but some poems and plays that he recorded are fun to listen to, like "A CHILD'S CHRISTMAS IN WALES" and "UNDER MILK-WOOD". Maybe your teacher could get hold of the record from the City Library. Then you will hear English spoken in the Welsh way, almost like singing.

LANGUAGE WORK:

"THE PEARL"

THE STORY YOU'LL READ NOW IS BASED ON A FAMOUS BOOK CALLED "THE PEARL" BY JOHN STEINBECK. YOU MAY KNOW THE STORY ALREADY BECAUSE IT'S OFTEN A PRESCRIBED BOOK IN SCHOOLS. THE STORY IS DIVIDED INTO THREE PARTS HERE AND YOU'LL WORK ON ONE PART AT A TIME.

- * PART 1: LIFE IN THEIR MEXICAN VILLAGE
- * PART 2: FINDING THE PEARL CHANGES THEIR WHOLE WAY OF LIFE
- * PART 3: HOW THE GREAT PEARL DESTROYS THE COMMUNITY

HOW TO WORK THROUGH THE STORY

N.B. HAVE THE VERB CHECKLIST (PAGE 102) READY SO YOU CAN LOOK AT IT WHENEVER YOU AREN'T SURE.

READ PART 1 OF THE STORY LIKE THIS:

- (a) *EACH PERSON READS ONE SENTENCE OUT LOUD IN CLASS, EXACTLY AS IT'S WRITTEN IN THE PASSAGE. CARRY ON UNTIL EVERYONE HAS HAD A TURN EVEN IF YOU HAVE TO READ THE PASSAGE MORE THAN ONCE.*
- (b) * *THEN EACH PERSON READS ONE SENTENCE LIKE THIS: INSTEAD OF SAYING "THEY/THE PEOPLE", SAY "KINO" OR "HE"—OR "JUANA" OR "SHE" IF THAT FITS BETTER.*
 - * *CHANGE THE VERBS WHEN YOU NEED TO EG: DON'T SAY: "THE PEOPLE STRUGGLE TO MAKE A LIVING"; CHANGE IT TO: "KINO STRUGGLES..."*
 - * *IF THERE AREN'T ENOUGH SENTENCES FOR EVERYONE, GO BACK TO THE BEGINNING AND CARRY ON UNTIL EVERYONE HAS CHANGED ONE SENTENCE.*

PART 1: LIFE IN THEIR MEXICAN VILLAGE:

The people have a hard but peaceful life. They build brush huts and make the floors of mud. They sleep on mats on the floor and cook on the open fire. They have to collect wood for the fire. They have to grind the corn before they can bake bread on the fire. They wear simple clothes, usually rather poor and shabby, and go barefoot all the time. If they have to travel anywhere, they go on foot.

The people are poor and they struggle to make a living. They support themselves by diving for pearls. They also keep chickens and pigs and have small gardens. Their lives are not easy but they live peacefully in their village.

They speak an Indian language and have trouble coping with Spanish, the official language of Mexico. They have very little to do with the **privileged** class of Mexicans who speak Spanish. The Spanish-speaking **elite** look down upon the Mexican Indians who have few **opportunities** for education and are **illiterate**. Although they are equal before the law, they still suffer **discrimination** from the rich **minority**.

When the poor Mexicans come face to face with the rich who hold the power, they feel **intimidated** and afraid. But at the same time they are angry because they have endured **oppression** for so long. They have been **exploited**—for their labour and for the natural resources of their land and their sea—so that the oppressors can live in luxury. But usually they do not dare reveal their anger and **resentment** to those who hold power over them.

- (c) *AFTER YOU'VE CHANGED THE PASSAGE OUT LOUD, WRITE IT OUT IN YOUR BOOK WITH "KINO" OR "JUANA" INSTEAD OF "THEY/THE POOR PEOPLE/THE MEXICAN INDIANS" ALL THE WAY THROUGH. LOOK AT YOUR VERB CHECKLIST WHEN YOU AREN'T SURE.*

- (d) *SWOP WITH YOUR PARTNER AND **check** EACH OTHER'S WORK VERY CAREFULLY. IF YOU DON'T AGREE, LOOK AT THE CHECKLIST AGAIN. SIGN AFTER YOU'VE CHECKED.*
- (e) *USE THE **bold** WORDS IN INTERESTING SENTENCES OF YOUR OWN. YOU CAN WORK OUT THE MEANING FROM THE PASSAGE AND USE A DICTIONARY TOO.*
- (f) *DOUBLE CHECK EACH OTHER'S WORK—AND SIGN IT!*

FOR PART 2, GO THROUGH THE SAME STEPS—FROM (a) to (f):

PART 2: FINDING THE PEARL CHANGES THEIR WHOLE WAY OF LIFE:

The poor people belong to a very close community. They know everyone else's business *and are curious*, concerned and sometimes jealous. They have a very simple **way of life**. In the eyes of the rich, they have a terribly **low standard of living** and they have low **status** in society, but in many ways they are contented and they live good lives.

The village is on the coast of the Gulf of Mexico and the men are expert divers. They are able to hold their breath underwater for minutes at a time. To earn a living, they **depend on** their canoes, on their diving skills and on their luck. They dream of finding a great pearl.

When they find pearls, they dream of all they will be able to do. They plan to get married in church. They dream of buying new clothes and even shoes. They hope for a harpoon and perhaps a gun. They want to send their children to school, because they believe that will **liberate** them.

When poor people find valuable pearls, there's a sudden change in the **attitude** of the rich and privileged. When there's profit involved, the rich will pretend to respect people they despise—they are total **hypocrites**. Suddenly the poor are treated **respectfully**, they are no longer **insulted**. They find that everyone is interested in them, or rather, in their pearls.

But they have to sell their pearls to the pearl-buyers and the pearl-buyers are all agents for one buyer who has the **monopoly**. This means that they get a low price for pearls, while the buyer profits and lives in luxury.

- (a) *WHEN YOU'RE REWRITING THIS PART OF THE STORY, DON'T FORGET THE VERB CHECKLIST (PAGE 102), IF YOU'RE NOT SURE OF SOMETHING.*
- (d) *THEN SWOP WITH YOUR PARTNER AND CHECK EACH OTHER'S WORK—AGAIN, USING THE CHECKLIST IF YOU NEED TO.*
- (e) *USE **bold** WORDS IN INTERESTING SENTENCES OF YOUR OWN. YOU CAN WORK OUT THE MEANING FROM THE PASSAGE AND USE A DICTIONARY TOO.*
- (f) *DOUBLE CHECK EACH OTHER'S WORK—AND SIGN IT!*

THIS TIME CHANGE 'PEARLS' TO 'THE PEARL' AND CHANGE THE VERBS WHEREVER NECESSARY.

- (a) *CHANGE IT OUT LOUD, ONE SENTENCE EACH.*

PART 3: HOW THE GREAT PEARL DESTROYS THE COMMUNITY

Pearls disturb the peaceful life of the family. They drown the **traditional** song of the family in the song of evil. They seem to breed **jealousy** and **vicious** greed in people. They make men dream **desperate** dreams. They drive men to violence. They **provoke** men to rob, to murder, to destroy the homes and the livelihood of others. They destroy all trust between people and poison the life of the community.

They even make the family leave their old life in the village and go into **exile** in an unknown land. They turn a peace-loving family into panic-stricken **refugees**, fleeing from the evil men who hunt them. They seem to bring out the beast in human beings.

They break up the family circle, they break up the **community**. Are the pearls themselves evil or is the evil in people's response to them? There is a message in the story of the pearls. What message does the **parable** of the pearls hold?

- (b) *RE-WRITE THE PASSAGE.*
- (c) *CHECK AND SIGN EACH OTHER'S WORK.*
- (d) *WORK OUT THE MEANING OF THE bold WORDS AND WRITE AN INTERESTING SENTENCE WITH EACH.*
- (e) *CHECK EACH OTHER'S!*

P.S. IF YOU WANT TO CARRY ON READING

If you haven't read Steinbeck's "THE PEARL", ask your teacher whether there are copies in the school bookroom or try the library. It's very short and easy to read. If you have a taste for big thick novels about ordinary people, their struggles and their loves, have a look at Steinbeck's most famous novel, "THE GRAPES OF WRATH". It's an angry, passionate novel about poor Americans, "Okies", who lost everything during the Depression and went to California, the land of dreams, as migrants desperate for a place and a living for their families. It was made into a famous film, old now, but still powerful, which is available from the film library.

If you enjoy "THE PEARL", you may also enjoy "THE OLD MAN AND THE SEA" by Ernest Hemingway. It is a short, simple, moving story about an old Cuban fisherman on the Gulf of Mexico and his last great fish. This is another book which is often set for schools so there may be copies in the bookroom and there is also a famous old film which has been shown on television.

HAVING TROUBLE WITH VERBS?

WHEN YOU'RE WRITING, DO YOU EVER STOP IN THE MIDDLE OF A SENTENCE AND ASK YOURSELF QUESTIONS LIKE THESE:

- Should it be "is" or "are"—or maybe "was"?
- Which is right: "have" or "has"—or maybe "had"?
- Is "does" right or should I write "do"?
- Which word should I use: "think" or "thinks"?

OF COURSE, WHEN WE SPEAK PEOPLE USUALLY UNDERSTAND PERFECTLY WELL, EVEN IF THE VERBS AREN'T ALL RIGHT. BUT IF YOU ARE WRITING AN APPLICATION LETTER OR AN EXAM, YOU NEED TO GET THE VERBS QUITE RIGHT OR YOU WILL BE THE LOSER.

CHECKING VERBS

IF YOU GET INTO THE HABIT OF **checking** YOUR WRITTEN WORK CAREFULLY AND CHANGING THE VERBS WHEN YOU NEED TO, IT WILL HELP. YOU AND A PARTNER CAN ALSO CHECK EACH OTHER'S WRITTEN WORK SOMETIMES.

BUT HOW CAN YOU CHECK YOUR WORK IF YOU AREN'T QUITE SURE ABOUT THE VERBS? HAVE A GOOD LOOK AT THE **checklist** TO SEE HOW YOU CAN USE IT. IT LOOKS VERY SIMPLE BUT IT COULD COME IN USEFUL IF YOU EVER FEEL UNSURE ABOUT VERBS.

KEEP A COPY OF THE CHECKLIST IN A CONVENIENT PLACE WHERE YOU CAN LOOK AT IT ANYTIME YOU NEED TO. DON'T KEEP IT IN A BOOK THAT YOU HAVE TO HAND IN SOMETIMES—RATHER STICK IT INTO A NOTEBOOK OR EXERCISE BOOK THAT YOU KEEP ALL THE TIME.

WHEN YOU DO A COMPOSITION OR OTHER WRITTEN WORK,

- * USE THE VERB CHECKLIST WHEN YOU NEED TO.
- * CHECK YOUR OWN WORK.
- * DOUBLE CHECK YOUR PARTNER'S IF YOU HAVE A CHANCE.

EASY VERBS IN ENGLISH

PRESENT TENSE		PAST TENSE	
NOW	I need money You need a job He/she/it needs an answer We need our rights They need the vote	IN THE PAST	I needed money You needed a job He/she/it needed an answer We needed our rights They needed the vote

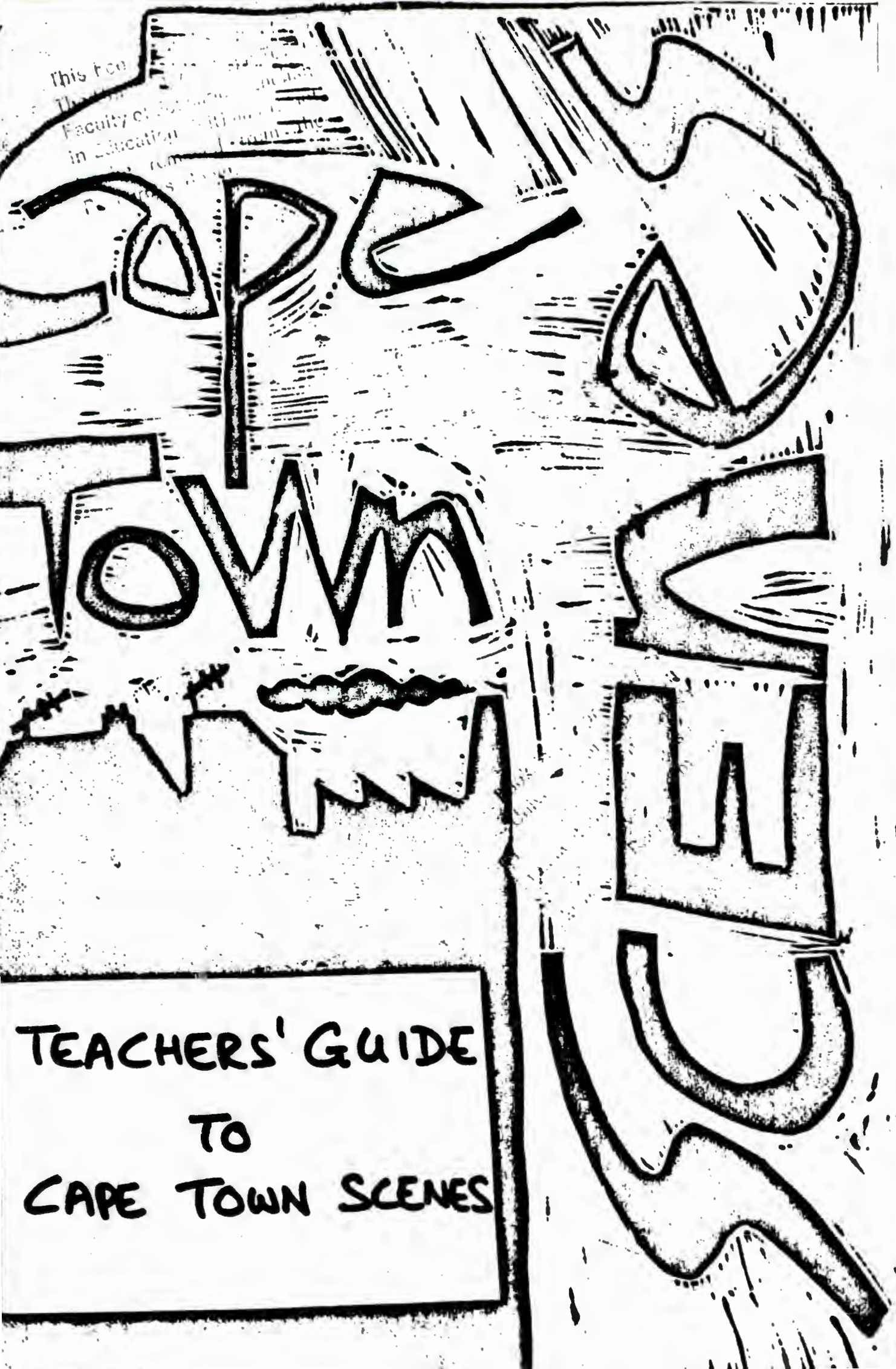
TROUBLESOME VERBS IN ENGLISH

PRESENT TENSE		PAST TENSE	
NOW	I am in love You are daydreaming He/she/it is exciting We are still in love They are jealous	YESTERDAY	I was in love You were daydreaming He/she/it was exciting We were still in love They were jealous
NOW	I have a secret to tell You have questions to ask He/she/it has the answer We have a surprise for you They have their reward	LAST MONTH	I had a secret to tell You had questions to ask He/she/it had the answer We had a surprise for you They had their reward
NOW	I do karate You do ballroom dancing He/she/it does all the work! We do technical training They do nothing!	LAST YEAR	I did karate You did ballroom dancing He/she/it did all the work! We did technical training They did nothing!

CAPE TOWN SCENES is a collection of scenes and short plays, some written by teachers, some by groups of highschool students. All of these scenes and plays have been tried out in the classroom and they keep changing! The book is also a kind of do-it-yourself manual if your class want to write a play.

What do you think of this book? How would you change it? Would you like other books like this? We need your criticism and your suggestions! If you would like to see more books like this, we also need some writing from your class: plays or scenes or stories, whatever you like.

CAPE TOWN SCENES and separate **TEACHERS GUIDE** available from Language Education Unit, UCT.



This book
The
Faculty of Education
in Education

CAPE
TOWN

SCENE

TEACHERS' GUIDE
TO
CAPE TOWN SCENES

UNIVERSITY OF CAPE TOWN

(WITH WHICH IS INCORPORATED THE SOUTH AFRICAN COLLEGE)

FACULTY
OF
EDUCATION

TELEPHONE 69-8531

14 June 1985



RONDEBOSCH
7700
SOUTH AFRICA

LANGUAGE EDUCATION UNIT

HOW TO GET HOLD OF THESE BOOKS

Sorry if these arrangements are inconvenient. The reason is that we don't just want to sell the books - we want to get as much "feedback" as possible from the teachers, students and others who use them. The prices are subsidized because the books are part of a RESEARCH PROJECT and that means we need to find out who uses them, where, how, what you think of them, whether you would like others ...

* ON SALE ONLY IN THE LANGUAGE EDUCATION UNIT

The books are on sale ONLY in the Language Education Unit, UCT. - Room F6 in the Education Building, the first building on University Avenue, nearest to the Zoo. The LEU will usually be open from 8.30 to 1 and 2 to 4.30 but if you are making a special trip, please phone the secretary beforehand at 698531 Ext. 641, to check

We'll ask you for your name and address for our mailing list so we can let you know about teachers' workshops, further publications etc.

F6 is the room being developed into a teachers' resource centre as described in the TEACHERS GUIDE and we hope it will be open to teachers at least 3 afternoons a week until 5 or possibly later. Again, please phone to make sure of the hours.

* DIFFERENT PRICES:

- R5 for the pair to teachers, students and others WHO INTEND TO USE CAPE TOWN SCENES IN SCHOOLS OR YOUTH GROUPS in 1985/86.

- to anyone else, R10 for the pair (a less subsidised price!)

- class sets of 20 copies of CT SCENES with a free TEACHERS GUIDE for each teacher who will use the set: R40 (and R2 for each additional copy of CT Scenes)

* SOME FREE SETS AVAILABLE FOR RESEARCH "PARTNERS"

We are looking for a few more schools where two or more teachers would like to use the books in class for some time between now and June 1986. There will be a free class set in exchange for regular "feedback". Why two or more teachers, not just one? The whole idea is to get teachers working together, sharing their experience. What kind of feedback? Not statistics but your account of how you used the material, what worked, what didn't; and some responses from students. We are looking for experienced teachers and new teachers and we'd be learning from you, not sitting in judgement. Please get in touch soon if you're interested.

TEACHERS' GUIDE TO CAPE TOWN SCENES

Edited by Carohn Cornell

Published by the Language Education Unit, UCT

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This GUIDE and CAPE TOWN SCENES are available from the LANGUAGE EDUCATION UNIT. There is a reduced rate for a class set of 20 or more books.

ENQUIRIES AND COMMENTS TO:

Carohn Cornell,
Language Education Unit,
Department of Education,
Private Bag Rondebosch, 7700.

Phone 698531 Ext 641.

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THE WRITERS AND CRITICS.

The writers gave their work free of charge. Some of the writers - and critics - who have contributed to these books are acknowledged individually, some by group and there are sure to be others who will recognise their work here: thank you all! By the way, the scriptwriters shouldn't be blamed for the teachers' notes on their scripts - the notes grew slowly, being added to and adapted by many people.

THE PHOTOGRAPHERS

Bee Berman, Jon Berndt, Rashied Lombard and Jimi Matthews generously didn't charge professional rates: thank you for your work.

THE SPONSORS

The books were produced with financial help from The Argus and the Molteno Brother Trust, The Argus endowed the Research Fellowship in Language Education for work on these books in 1983-84 and the Molteno Brothers Trust generously paid printing costs of the books. Thanks to our sponsors the books will be sold below cost and the money raised will go towards developing further books. Nobody will be making a profit.

INTRODUCING THE BOOKS

CAPE TOWN SCENES is a collection of short scenes and plays by about twenty teachers and teachers-in-training and two groups of highschool students. The scripts are drafts which keep changing as people use them in class. We'd like to see your versions, please, and also new scripts that you or your students write.

This TEACHERS GUIDE TO CAPE TOWN SCENES is a collection of suggestions from teachers and students on how to use the scripts - within class periods in big classes and without any special equipment. There are LESSON OUTLINES on how to use the scripts as a basis for all the syllabus requires:

ORAL WORK AND other kinds of group work; personal writing; comprehension and language work; further reading, research.

FOR WHAT STANDARDS?

Some of the scripts have been used for Std 6 and 7; some for 8 to 10; and some from 6 to 10, as the lesson outlines show. They can be used in different ways for different classes.

WE NEED "FEEDBACK"

These books are experimental: all the writers feel that the scripts and the lesson plans are DRAFTS. Please let us know what you and your students make of the drafts. What would you throw out, change, add?

Do you like using scripts in the classroom? Which worked well in your class(es), why? Which didn't work and why? Do you like scripts that end in mid-air? Short ones or longer ones? What do you think of the lesson outlines in this Teachers Guide? Do you prefer to do your own thing? What about other teachers who have seen the books - what do they think? What do your students think?

Please phone or write a note.

WE NEED NEW MATERIALS FROM TEACHERS

Do you have anything you would like other teachers to use? Scripts? A passage or story? A collection of poems or songs? Nothing needs to be word-perfect or beautifully typed. We may be able to give some help with editing and typing, if you need it. There's one account of working with writers in that way in CAPE TOWN SCENES on Page 88. Nothing would be published without your permission.

Even if you don't want to have your materials published, we'd like to keep copies in the new Teachers Resource Centre in the Language Education Unit in the U.C.T. Education Department.

PLANS:

A RESOURCE CENTRE FOR ENGLISH TEACHERS IN THE LANGUAGE EDUCATION UNIT, U.C.T.

From 1985-87, Anglo Chairman's Fund is sponsoring a teacher to work full-time writing, collecting and editing English teaching materials which will be available in this Teachers Resource Centre. It may be possible to sponsor other teachers to work part-time on this.

The Centre will be mainly for teachers and student teachers. U.C.T. is rather remote, up on the hill, from most teachers and their needs but other resource centres will be welcome to copy what we collect and we would like to publicise what they offer.

BOOKLETS WE'RE WORKING ON:

- * a booklet on RESOURCES AVAILABLE TO ENGLISH TEACHERS IN CAPE TOWN - with details about centres as well as less likely sources.
- * SCRIPTS and teachers notes for another book. (So far, we have scripts on music, unemployment, the media, corporal punishment, attitudes to English. Any offers?)
- * COMPREHENSION PASSAGES with a programme of work based on each passage.
- * LANGUAGE EXERCISES "in the context of the living language".
- * lessons based on SONGS - with songsheets and tapes.
- * READING LISTS for different classes: non-sexist, non-racist and interesting enough to turn non-readers into readers, please.

Do you have suggestions or extra material for these booklets which we're starting to work on?

Do you need any of these? Requests would keep us going!

Are other people working on the same things? Please let us know - perhaps we could pool what we have.

CONTACT:

Please contact CAROHN CORNELL, PHONE 698531 Ext. 641.

LANGUAGE EDUCATION UNIT, EDUCATION DEPARTMENT, U.C.T.

WHY USE SCRIPTS?

SCRIPTS CAN GET EVERYONE TO TALK

The syllabus stresses the importance of ORAL WORK but:

- * What about classes who are used to sitting in silence until the teacher asks someone a question?
- * What about classes who think "ORAL" means prepared speeches learned by heart, and who feel threatened if they are expected to discuss things?
- * What about students fluent in their home language who struggle with English and are unwilling to speak up in class?
- * What about shy or tongue-tied students who have a hard time ever saying a word?

There are always some who don't need persuading when it comes to talking or acting, but many students find it easier to start talking from a script. It's often much easier to speak in a role than to speak as yourself: quiet students may suddenly turn into VIP's, students who stutter may speak without hesitation when they are in role . . .

SCRIPTS MAKE IT EASIER TO ORGANISE ORAL WORK IN BIG CLASSES

- * What about classes who never stop talking?
- * Or classes where it's always the same few who talk?

If everyone tries to talk at once in one big group, the roof might fall in or the neighbours might step in . . .

If the teacher only lets one person speak at a time, "class discussion" could be a discussion between the teacher and a handful of students - maybe the same few every time.

In a big class, group discussion or drama is the only way to allow everyone to talk. The bigger the class, the more carefully the discussion or drama needs to be organised and timed.

Scripts can help the teacher to organise oral work in a big class so that everyone talks English:- mostly in small groups but sometimes in the class as a whole

SCRIPTS

AS A BASIS FOR ALMOST ALL THE WORK WHICH THE SYLLABUS REQUIRES

With careful planning, a script can be used as the basis for a week or two of work which includes all that the syllabus requires:

* **ORAL WORK** - rehearsing; then playreading or acting; then discussing.

- Playreading is ORAL WORK and so is acting - if they get to the acting stage. In big classes, drama from a script is much easier to handle than improvisation.
- Some of the scripts lead on to quite structured discussion, usually in small groups. They don't have to act - they can playread or half read, half act. Then they can stay in their roles to answer questions: this is a painless way of starting to improvise, if they are really involved in the character/role. Some of the scripts end in mid-air to encourage the class to make up their own endings - usually in small groups. They may go on to improvise other scenes with the same characters or scenes which are altogether their own.
- Drama can also be a good way to raise issues in the classroom. According to the syllabus, oral work should include conversation and topics of current interest. There is no need to lecture students about the issue - acting will involve them in it. The scripts explore issues to do with music, work, family relationships, sexism at school and at home, removals, and others.

* This obviously includes **READING** the scripts.

* Later the script can also be treated as a **COMPREHENSION PASSAGE WITH COMPREHENSION QUESTIONS** to be answered orally or in writing.

* **PERSONAL WRITING** comes easily, once they have improvised dialogues or scenes. There are writing guidelines after most of the scripts in CT SCENES for dialogues, scenes, diary accounts, reports, letters, stories and other original writing - about the characters or the issues introduced in the scripts. There are also suggestions on writing for publication in booklets like this.

* **AND WHAT ABOUT GRAMMAR?**

The syllabus requires us to teach grammar in the context of "the living language" and to "integrate" it with all other aspects of the work from oral to reading, comprehension and further written work.

See Page 74, for the index of language exercises (in this Guide and in CT Scenes) mostly on themes explored in the scripts.

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RESOURCES

WHO BUILT CAPE TOWN?

HOW THE PLAY WAS WRITTEN

It started in 1980 when a few teachers found that Brecht's poem "WHO BUILT THEBES?" (on Page 8 by another name) worked very well in class, despite the strange names (Thebes, Byzantium etc.) Students from Std 7 to 10 understood the poem and started asking questions about who built Cape Town and what we don't find in the history books and why ...

Because of students' interest in these questions, three teachers from different schools (Arcadia, Bonteheuvel and Livingstone) spent some time putting together a theme called WORKERS' LIVES, with sections on MIGRANT WORKERS and DOMESTIC WORKERS. The materials and the thematic approach were discussed in teachers' workshops at the SACHED centre in Mowbray in 1981, and everything went into the SACHED Resource Files on THEME WORK: comprehension passages, discussion topics, written work, some language work.

When some of our students wrote poems or scenes in 1980-82 about who built Cape Town, we wanted to put them into a community newsletter or booklet to reach a wider audience but ran out of time and energy - one more of the guilts that haunt teachers.

Then at the end of 1982 when we wanted to write a script with enough parts for a big class, we went back to the question of "WHO BUILT CAPE TOWN?" When we first discussed the idea with teachers, some of them were afraid that students would react against anything that sounded like history. So far, that doesn't seem to have been a problem at the schools which have tried the play. In fact, some students (eg in Kensington and Windermere) have written some interesting local history from oral sources.

HOW THE PLAY HAS BEEN USED IN CLASS

It's to break the ice in big classes who aren't used to drama, rather than for students who are already good at drama, so it's simple/simplistic, static, like a short tableau.

The idea is that even those who are new to drama might go on to improvise their own scenes after "WHO BUILT CAPE TOWN?" Or if that's too soon, the next play, "SISTERS AT THE SINK", ends in mid-air and it's controversial enough to get most students to improvise their own endings.

IF YOU WANT TO INTRODUCE THE THEME BEFORE YOU DO THE PLAY . . .

Do you feel that you need to introduce the theme before they do the play? Quite a few teachers felt that the play itself was enough of an introduction, and used it without any background work. Others have spent one or two periods on background, eg:

* On local FP's:

Reading and discussion of the story of some forgotten person or community who helped make history. This could look like a conventional comprehension test and fit into that slot in the timetable.

- a newspaper interview with some local character on her/his working life
- for younger classes, a life story from "LEARN AND TEACH" magazine - Page 110
- an extract from some local history like "CLAREMONT: A PEOPLE'S HISTORY" which was based on interviews with 25 people, including a builder, a shopkeeper, mothers of families, the deacon of a mosque, a teacher, whose lives in Claremont were disrupted by the Group Areas Act. (See CT Scenes P. 12 ; GUIDE P111 - 113)
- see also life stories of domestic workers: Page 57

* not-so-local FP's:

reading aloud and discussing Brecht's poem, "QUESTIONS OF A WORKING MAN WHO READS", which asks who built Thebes. This can be done quite easily in a single period and has sparked off much discussion especially in Stds 8 to 10. - Page 8.

- Briefly, explain the strange names:
- Then each row in class asks one question in turn by reading together to a question mark. In this way they end up chorussing the poem which can easily work up to quite a crescendo.
- Then they answer their own questions ...
- They could also discuss - in groups - what to put into a poem called "Who Built Cape Town?".

Of course, any of the "background work" could be done later instead, as a follow-up to the play.

BEFORE OR ⁸ AFTER THE PLAY →

QUESTIONS OF A WORKER READING HISTORY

by Bertolt Brecht

This Brecht poem has been used in many classes to lead into work on "Who Built Cape Town?" - or to follow it. See note on Page on how it's been used. There are many different translations of poem and title, e.g. "Questions of a Working Man Who Reads".

Who built Thebes of the seven gates?

In the books you find the names of kings.

Was it the kings who hauled chunks of rock to the place?

And Babylon, many times demolished

Who raised it up again so many times? In what houses

Of gold-glittering Lima did the builders live?

Where, in the evening that the Great Wall of China was finished,

Did the masons go? Great Rome

Is full of triumphal arches. Over whom

Did the Caesars triumph?

Did Byzantium, much praised in song,

Build only palaces for its inhabitants? Even in fabulous Atlantis

The very night the ocean swallowed it,

The drowning still roared for their slaves.

Young Alexander conquered India.

Was he alone?

Caesar defeated the Gauls.

Did he not have a cook at least in his service?

Philip of Spain wept when his Armada went down.

Was he the only one ^{to} weep?

Frederick the Second won the Seven Years War.

Who else won that war?

Every page a victory.

Who cooked the feast for the victors?

Every ten years a great man .

Who paid the bills?

So many facts.

So many questions.

This comes from a huge book, "Working", by Studs Terkel, a Chicago radio-journalist who has a genius for getting people to tell their own stories. Many of the stories take up the theme of "WHO BUILT...?" He has several other collections, all valuable source books for teachers. (See P. 112 for Terkel; P. 111 for "WORKING IN SOUTH AFRICA")

WHO BUILT THE PYRAMIDS?

MIKE LEFEVRE

It is a two-flat dwelling, somewhere in Cicero, on the outskirts of Chicago. He is thirty-seven. He works in a steel mill. On occasion, his wife Carol works as a waitress in a neighborhood restaurant; otherwise, she is at home, caring for their two small children, a girl and a boy.

I'm a dying breed. A laborer. Strictly muscle work . . . pick it up, put it down, pick it up, put it down. We handle between forty and fifty thousand pounds of steel a day. (Laughs) I know this is hard to believe—from four hundred pounds to three- and four-pound pieces. It's dying.

You can't take pride any more. You remember when a guy could point to a house he built, how many logs he stacked. He built it and he was proud of it. I don't really think I could be proud if a contractor built a home for me. I would be tempted to get in there and kick the carpenter in the ass (laughs), and take the saw away from him. 'Cause I would have to be part of it, you know.

It's hard to take pride in a bridge you're never gonna cross, in a door you're never gonna open. You're mass-producing things and you never see the end result of it. (Muses) I worked for a trucker one time. And I got this tiny satisfaction when I loaded a truck. At least I could see the truck depart loaded. In a steel mill, forget it. You don't see where nothing goes.

I got chewed out by my foreman once. He said, "Mike, you're a good worker but you have a bad attitude." My attitude is that I don't get excited about my job. I do my work but I don't say whoopee-doo. The day I get excited about my job is the day I go to a head shrinker. How are you gonna get excited about pullin' steel? How are you gonna get excited when you're tired and want to sit down?

It's not just the work. Somebody built the pyramids. Somebody's going to build something. Pyramids, Empire State Building—these things just don't happen. There's hard work behind it. I would like to see a building, say, the Empire State, I would like to see on one side of it a foot-wide strip from top to bottom with the name of every bricklayer, the name of every electrician, with all the names. So when a guy walked by, he could take his son and say, "See, that's me over there on the forty-fifth floor. I put the steel beam in." Picasso can point to a painting. What can I point to? A writer can point to a book. Everybody should have something to point to.

It's the non-recognition by other people. To say a woman is *just* a housewife is degrading, right? Okay. *Just* a housewife. It's also degrading to say *just* a laborer. The difference is that a man goes out and maybe gets smashed.

Here, an American labourer asks the same questions as the worker in Brecht's poem.

STEP BY STEP —

HOW TO GET THEM ACTING ...

TIMING:

Rehearsal: 1 period

Performance: 1 period with a second period as soon as possible so that discussion and other response don't go cold. This could introduce several weeks of work on the same theme - call it "Workers' Lives" or "the Forgotten History".

SETTING:

Classroom with desks out of the way to allow the action in the round!

CAST:

There are speaking parts for a class of 30 to 50 or so, at least in the group choruses. Everyone takes part, in 3 groups:

4 VIP's, about 22 FP's (FORGOTTEN PEOPLE!); all the rest Youth.

If it's a small class, some FP's can play two roles, eg. two mineworkers become one.

"Youth 1" should be the boldest of the YOUTH as the rôle involves organising as well as chat. If the class is sheepish at first, the teacher may play this rôle with YOUTH 1 as understudy to take over when there's a re-run.

Show-offs are needed for VIP's! For the rest, just make sure there are some bold types in each group along with the hesitant ones.

PROPS:

A clear big name label for each VIP or FP to wear, and clear poster/sign/special space for each group. Simple props for some which they can bring: e.g. (fake?) R2 note; picture of Groot Constantia...

REHEARSAL:

Teacher groups them and allocates at least some of the parts.

If they are used to group work, let them rehearse on their own.

Otherwise rehearse by doing a class run-through without props; then ask them to rehearse on their own and to gather props for the real performance.

PROBLEM:

Do you let them take home scripts and maybe lose them? Compromise by letting each group have one or two scripts to be returned on pain of death? And one pinned up in the classroom?

A CONDENSED PLAN

2 PERIODS FOR ACTING AND DISCUSSION OF THE PLAY - WITH WRITTEN WORK TO FOLLOW.

* 30 Minute discussion straight after the play

1. Get students back into their own desks; teacher to lead discussion

2. Questions out loud to characters:

a) To each of the VIPs:

Why are you called a VIP?

b) To some of the FPs:

Would you call that person a VIP? Why not?

c) To other FPs:

Did you ever get the chance to tell that VIP what you thought of him or her?

What would you like to say to him or her now that you have the chance?

3. Questions to the YOUTH or to class not in role:

a) Where would be living now?

b) And?

(Go through a couple of FPs)

c) What is that FP's son or daughter doing these days?

d) Who are the FPs of today?

e) Who are the VIPs of today?

Write up on board the FPs and VIPS of today suggested by the class.

Make your own copy of the list for possible follow-up.

* And for written work later:

Written Assignment

1) A dialogue between an FP and VIP of today

2) An old man or woman tells his or her story

3) A character in the play tells his or her story

4) At Heaven's gates: interview people on why they should enter.

* If they are really interested in the theme, a local "research project", and more ambitious written work. (See Page 17 for suggestions.)

from Maureen Robinson, then a teacher at Windermere

A LONGER PLAN¹²

2 TO 4 WEEKS' WORK BASED ON THE PLAY
MEETING THE REQUIREMENTS OF THE SYLLABUS
INCLUDING 'COMPREHENSION AND LANGUAGE WORK'

PERFORMANCE

The first performance may really be a dress rehearsal with lots of hitches, and the discussion straight afterwards may be all about how to do it better. This is not a waste of time. In fact, the discussion is likely to be very lively because it has a real purpose. If we have to think in terms of the timetable, this counts as "Oral Work" and "Listening Comprehension".

They may want a second or even a third performance before they are satisfied and ready to go further.

AFTER THE PERFORMANCE

WHICH OF THESE STAGES DO YOU WANT? PICK AND CHOOSE

- (a) discussing the play - and other FP's who built Cape Town?
- (b) improvising stories or scenes about them
- (c) writing scenes or stories about FP's who built Cape Town
- (d) interviewing interesting local FP's for class or school magazine or community newsletter
- (e) writing essays eg "An Old Worker Looks Back on her/his Life" or "How I Helped Build Cape Town", either fictional or based on the life of some FP interviewed, eg. a grandparent
- (f) further theme work - readings, discussion, drama, written work, research projects, on the theme of Forgotten People and their Histories or Workers' Lives.
- (g) related language work - on the past tense

¹³ (a) discussing

METHOD

All actors stay in role for DISCUSSION chaired by teacher (who can prompt them with questions if necessary). Each speaker identifies her/himself by name or label and puts comment or question to a specific person who also shows label: this should help them stay in role.

QUESTIONS

Questions to FP's:

1. Have you ever told a VIP what you think of him/her? Choose one of the actors and tell ...
2. What difference does your work make to CT and its people?
3. Have you been badly treated as an FP?
4. Do you feel that VIP's (or name particular ones ...) deserve to be treated in such a grand way?
5. Are VIP's really any better than you?

Questions to VIP's:

1. Why are you called a VIP?
2. Is it right that you are treated in such a grand way?
Why/Why not?
3. What difference has your work made to the people of Cape Town?
4. Were you born a VIP? Or what made you a VIP?
5. Is your important position being threatened in any way nowadays?
When you were alive, was your position threatened in any way?

Questions to the Youth

From the VIP's:

1. What have you got against us VIP's?
2. All right, you tell us who built Cape Town - and don't pretend that the FP's could have done it alone!

From the VIP's and/or FP's:

3. If you're not happy with the way things are in Cape Town, tell us what changes you'd like to see in Cape Town.
4. What are you going to do about it?
5. If you're not happy with the way things are in your history books, tell us what changes you'd like to see?

Questions to Anyone:

1. Could the world cope without VIP's?
2. Which do you want to be: a VIP or an FP? Or?
3. WHO IN THE WORLD/SOUTH AFRICA/CAPE TOWN TODAY WOULD YOU CALL A REALLY VERY IMPORTANT PERSON: A GENUINE VIP?

SOURCE : a group of student teachers who were doing the Higher Diploma in Education course at UCT in 1984. They had a look at the play, at the old teachers' notes and at some things that pupils had written about Forgotten People, and came up with these questions for class discussion.

still discussing — but not in role ...

This isn't a series of questions - its more like three sets of questions which could be the basis of three separate discussions. Or you could pick and choose the questions that suit you.

For any discussion: How about giving the class a short time to discuss questions with a partner or in a small group before you ask them to give their opinion to the class as a whole?

WHAT MAKES ONE PERSON A VIP AND ANOTHER AN FP?

Is it intelligence? Education? Talent? Money? Hard work? Ambition? Luck? Or what else? Think of examples ...

Or: think of 10 local VIP's and for each one decide what put him or her in that position? e.g. President P.W. Botha, Dr Allan Boesak, Dr Chris Barnard, Zola Budd, Bishop Desmond Tutu, some big businessman, a beauty queen. Or include others: Michael Jackson, Lady Di.

or give PROVOCATIVE STATEMENTS eg:

"VIP's are more intelligent than FP's"

"Anyone with ambition can become a VIP if he or she tries hard enough" They must say "true" or "false" and give a reason.

"Jan van Riebeeck was the first person at the Cape and he built Cape Town"

"The VIP's built it because they were the ones with the ideas and the money"

"Without workers to do the hard work, the VIP's would still be sitting with their ideas - that's why we say the FP's built Cape Town" True or false? Proof?

"If all the workers - the forgotten people - stopped working, then we'd see who runs the country"

"The slaves and servants really didn't make history"

"There are too many monuments to famous people - its the ordinary people who should be honoured"

"Cape Town would collapse if women stopped cleaning, cooking, washing, looking after children"

"It's the City Councillors who keep Cape Town running"

etc

b) improvising stories and scenes ...

b) MAKING UP/IMPROVISING YOUR OWN STORIES/SCENES ABOUT OTHER FP'S WHO BUILT CAPE TOWN

Ask class in smaller groups - still in role? - to think of FP's who have been left out of the play. If necessary prompt them: 'What about people in your family, grandparents, neighbours etc?'. And if they are interested, take it further: 'Who would you like to make up a short scene about? Discuss and try it out with partner or small group.'

c) writing the stories and scenes ...

c) WRITING SCENES OR STORIES ABOUT F.P.'s WHO BUILT CAPE TOWN:

This is ambitious but it has been done - even in big classes - with some amazing results.

- In pairs class write their own dialogue, or in small groups, they write plays about people who built Cape Town.
- They present these to class the following week in the oral periods.

The dialogue/scenes can be taped at the same time. Don't assume that taping will make people nervous. It often works like magic to get them to prepare and keeps the rest of the class quiet during the performance - useful in big classes!

At least two class periods for this group work with teacher circulating busily - this could be their first lesson in group work and it's a lot to learn. Any who don't cooperate despite encouragement can be sternly told to write a dialogue without discussion i.e. if you don't cooperate, in a group, you have to do written work by yourself. There will probably be a few who will prefer this anyway.

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d) - f) researching and writing people's history ...

- d) INTERVIEWING INTERESTING LOCAL F.P.'s for class or school magazine or community newsletters?

AND/OR

- e) ESSAY "How I helped build Cape Town" or "An Old Worker Looks back on his/her life" based on real life of some F.P. "interviewed", eg a grandparent.

(NB See LANGUAGE WORK - PAST TENSE
P. 92-99 in C.T. Scenes)

- f) RESEARCH PROJECTS - needing guidance ...

- 1) From newspapers/magazines/radio/TV programmes that your class see, make a list of VIP's and comment on who deserves to be called a VIP and why, who doesn't and why not. You could keep a list in class and change it when necessary. Also a list of FP's who deserve to be remembered and why.
- 2) Who built Crossroads? When? Where? Why? What's it like to live there? Who is building Khayelitsha? When? Where? Why? What's it like to live there. (Even if they don't interview people living there, they could find newspaper interviews See Page 113 for references.)
- 3) a) Visit the city centre of Cape Town including the ruins of District Six and on a map make a note of all the VIP's who are remembered publicly: any statues, street names, names on foundation stones of buildings; even shop names. If you would like to, rename some of these places to honour forgotten people.

(See also two of the plays in CAPE TOWN SCENES:
"THE VAN AARDE FAMILY" AND "REMOVALS",
both set in District Six.)

- 3) b) Decide where to put a memorial to FP's - even if you don't know their names, you can honour them as a group. Of course, the memorial doesn't have to be a dead thing like a stone statue, it could be benches and trees for workers who have to eat on the pavement, or anything you like. Use your imagination.
(Or adapt 3 a) or b) for the immediate neighbourhood.)
You could rename streets in your area, the school, etc

- 4) Read the individual life stories of some forgotten people, and some history written from the point of view of people usually forgotten: Women? Working class people? Black people?

"Introduce" these people to the class and/or Review the books.

- 5) "Imagine the class is writing a history of Cape Town, only it is a history with a difference! It won't be about all the famous people we all read about, it will be about the workers, the the slaves and servants. With one or two other people, choose a period you want to write about e.g.:
- Van Riebeeck landing at the Cape;
 - the building of the Castle and Gardens;
 - slavery and the freeing of the slaves;
 - building the first railway line;

Then write a chapter for the book that will give the history of that time through the eyes of FP's. You can use pictures, drawings, maps, songs.

SOURCES?

If you want your students to tackle a project like this ask good history teachers for sources to use. There are also some interesting and useful history resources - as well as English resources - that teachers have worked on together at SACHED. They welcome new material. On Page 113 - 114 there's also a very short list of useful reading that could be called "history". Please add your suggestions.

YOUR OWN PERSONAL HISTORY ...

You could move from "Who Built Cape Town?" to more personal questions: Who am I? What has made me what I am? What do I want to make of myself?

This writing assignment comes from Maureen Robinson at Windermere Senior Secondary in 1983. She used it with Std 7 to 9, after they'd spent two weeks on "Who Built Cape Town?"

REFLECTIONS IN A MIRROR

It is July 198~. Here I sit, a young boy/girl, — years of age. It is a cold Cape winter, the rain beats down outside, and I have to stay inside. As often happens on such days, my thoughts start to wander. I look at myself in the mirror, I see my serious face, my youthful body. Where on earth did I get such a nose, such hair, I wonder to myself? My thoughts drift to the future. Now I am a student in Std ___, but where will I be in ten years' time? Sitting alone, I see myself suddenly in a new light, as a special person with my own thoughts, my own past history, my own present life, my own future ahead. In a moment of excitement I decide that I should remember myself as I am at this moment, and I reach for my pen.

Continue this story. You may choose to concentrate on any one (or more) of the following:

Questions to ask yourself:

1. My past: Who are my grandparents? Where did they live/work? What was their life like? Where were my parents born? Why do we live in this area? What work do they do? Do they enjoy it? (To make this more interesting, you could try to draw your family tree. To do this section really well, you should talk to your parents, grandparents or other relatives)
2. My present: Who am I really? Who are my friends? Why do I come to this school? How do I fit into my community? What really makes me happy? What really makes me sad?
3. My future: What will I do next year? What will I do after I leave school? Where would I like to live? What will I tell my children about life in the 1980's? What do I wish most for the 1990's?

g) ... but what ²⁰ about language work

As you'll see, this work on the past tense still falls within the THEME: Forgotten People/Workers' Lives.

* LEARNING THE FORM FOR WRITING DIALOGUE -

Play-style - when they are ready to script their dialogues or scenes i.e. a brief, relevant lesson in punctuation.

* PRACTICE IN THE PAST TENSE:

On page 11 to 17 in "CAPE TOWN SCENES", there are several stories written in the past tense: the basis for several "language classes". On page in this GUIDE there are detailed suggestions on how to use these to teach a class to "edit" their written work for mistakes in the past tense.

Notice that the stories are also "COMPREHENSION PASSAGES" at the same time, with a few trick questions to wake students up when they start treating the whole thing as a mechanical drill

But notice that the essay given on Page is also an extended practice in the past tense - a real practice because the story really does demand the past tense. It is important that students "edit" their work before handing it in.

You might decide to do one story (from P. 81 in "C.T.S.") in class before they write their own stories in the past tense. Then before they hand in their stories, they could check the verbs in the way described (Page 10). You could do the other story practices later, to reinforce what they've been learning about the past tense.

SELECTIVE MARKING

For written work like this, SELECTIVE MARKING can be a useful teaching technique:

1. generous comment for interesting content!
2. language errors ignored this time except for TENSES. You could use special symbols (like double underlining) to show any errors in tenses, especially the PAST TENSE. (For the moment, don't worry about "were" instead of "was", "are" instead of "is": that can come later. As long as the tense is correct, fine.)

This way the teacher - and student - can see at a glance whether and where there are problems with tenses.

"SISTERS AT THE SINK"²¹

1 OR 2 PERIODS TO ACT AND DISCUSS,
WITH WRITTEN WORK TO FOLLOW.

- A) REHEARSE :
Divide class into groups of 4, each with 2 copies of script if possible (try to have 2 girls and 2 boys per group - or make a plan....) Give them about 10 minutes to read and rehearse this, maybe even a whole period, while you go round encouraging and seeing who would do it well for the class.
- B) PERFORM :
One pair of girls half-read, half-act for the class.
N.B: Scene is deliberately open-ended: WHAT NEXT?
- C) DISCUSS:
Teacher can pose questions to class eg:
- do you think this happens in real life?
- what did you specially like about the performance?
- any ways it could have been better?
- D) IMPROVISE: See Page 17, 18 in C.T.S
Teacher can ask class to decide WHAT SHOULD HAPPEN NEXT IN THE SCENE?
* either general class discussion straight away.
or better:;
* group work leading to general discussion.
- 1) First divide them into their groups of 4 again, remind them of who is in the next room, and give them 5 to 10 minutes to decide:
NOW WHO SAYS AND DOES WHAT? I.E. WHAT SHOULD BE ACTED NEXT?
- 2) And then report-back from the groups; or just a general class discussion in which everyone can be expected to participate because they've already discussed in groups.
- * OR EVEN, IF ITS A CLASS KEEN ON DRAMA AND AT EASE!
Divide into groups of 6, i.e. all the characters, and ask them to act the rest of the scene in the group; then ask some groups to act for the class.
- * BUT IF CLASS NOT AT EASE ABOUT DOING DRAMA EXCEPT FROM A SCRIPT:
Treat the scene as a problem-solving exercise for discussion and maybe writing "What advice would you give to the girls about solving their problem?" "Tell the boys what you think they should do and why....."; and the same for the mother and father.
- 1 period?

E) WRITTEN WORK

- * Write the rest of the scene before or after acting it.
- * Individually or in groups, draft letter of advice to family or any of the characters.
- * Or write the rest of the script as if the family sat down to try to sort out the problem and make it clear what they decided to do

This problem-solving approach might prevent the scene from becoming a screaming match!

F) FURTHER WORK ON SEXISM THEME:

- * See other scripts on the theme of sexism:
 - "HASSLING PEOPLE": Scene 1: sexism on the street (P.22)
 - "BOYS WILL BE BOYS BUT LADIES MUST BE LADES"
sexism at school. (Page 35 in "CAPE TOWN SCENE")
- * See outlines for 25 lessons on Women's Studies (including lesson based on "Sisters at the Sink")
"Guide" Page 115
- * See lesson outlines in CRIC booklet - "Guide", P.108.
- * See "Love and the Sexes" section in "Songsources: An Approach to Popular Song in the Classroom" - "Guide", Page 107

G) LANGUAGE WORK ON SEXISM THEME:

See "Guide", Page 77-8 for punctuation exercises, dialogue-writing etc.

"THE GOOD NAME OF THE SCHOOL"

2 OR 3 PERIODS ACTING AND DISCUSSION
WITH WRITTEN WORK TO FOLLOW.

REHEARSAL: 1 period with class rehearsing in pairs: reading and trying it out (i.e. everyone is actually using English for that period).

"PERFORMANCE": 1 period with one pair performing for the class with Head at teacher's desk, mother coming in from outside. Choose a good pair or pull names out of a hat!

DISCUSSION: Starting in the same period as performance - could continue for another period. Have questions (on newsprint?) to put up: see A) and B) below. Give time for discussion, either in pairs or in groups of 4 - two pairs joining up - BEFORE general discussion in the class, so that everyone has to speak. Play it by ear as to whether you give the questions for A) or for B), all at once, or in stages.

POSSIBLE DISCUSSION QUESTIONS: See below for two types of questions. You may decide on written answers as well - perhaps for homework after the discussion? Or if discussion time after performance must be cut short, they could write answers for homework and then read out for discussions next day?

A) OPEN QUESTIONS

1. What do you think of this Headmaster? Give your reasons.
2. What do you think he should do? What would you do if you were in his place? Why?
3. Does this story sound true to life?

1) to 3) might be useful if you want to make the discussion as wide as possible in a short time, perhaps in 10 or 15 minutes before the end of the period. You could come back to the more detailed questions in B) in the next period - see below. Or you might want to do the detailed questions in B) first, and then come back to the more open questions in A).

B). TRUE/FALSE QUESTIONS:

Here are some statements about the scene that you have just seen acted. Decide whether the statements are true or false and give a reason for each answer:

1. Mr R. is a good headmaster.
2. He keeps good discipline in the school.
3. He is probably a good father too.
4. Susan was wrong to tell tales to her mother like that.
5. Mrs Y. was wrong to come and tell tales to the Headmaster like that.
6. Mr R. should phone up the dairy to explain that it wasn't the icecream vendor's fault.
7. This story doesn't sound true to life.
8. At schools there should be stricter punishment for bullying than for smoking.

WRITTEN WORK:

NB It might be useful to warm up for written work by having students, in pairs, improvise the dialogue in class before they write. In some classes it might work well to have some improvisations in front of the class for comment and discussion - and then written versions for homework. For others, it might work better to have dialogues written first - after very brief pair discussion - and then presented to class. Either way, the class presentation could be taped as an incentive to good performance. The improvisation could then be written down from the tape.

DIALOGUES/STORIES:

- * Later that day, the icecream vendor goes to his boss's office. He tries to explain what happened to his bike and the icecream. He is desperate to keep his job. Write the dialogue between him and his boss.
- * Later the same evening, the icecream vendor is at home, telling a friend or his wife what happened to him at the hands of the

schoolchildren and his boss. Write this either as a dialogue between him and the other person or as his story where he is doing all the talking.

- * Write a conversation between the boy who slashed the vendor's tyres and his classmate, a boy or a girl, who was watching and didn't like what was happening. If you like, you can bring other people into this conversation as well.

TO CARRY ON WITH THE THEME OF DISCIPLINE:

- * Individual or, better, group work: You are the Head master, a parent has reported this incident to you, you've investigated and you are now sure that things happened as she described. Discuss in your group and then write down what you would do:
 - about the boys who ill-treated the icecream vendor.
 - about the icecream vendor himself
 - about anyone else concerned, eg. the pupils who watched.
 WRITE YOUR PLAN STEP BY STEP AND MAKE IT CLEAR WHY YOU ARE TAKING EACH STEP;
- * The teacher could list various possible school rules about ties (or other uniform) ... or smoking ... or "pregnant schoolgirls should be expelled" ... or "no bullying" or whatever is topical and fiercely controversial. Add some uncontroversial rules. They decide priority. Or somehow get them to make a list of 5 (?) crucial school rules, in order of importance, and penalties for breaking them.

OTHER MATERIAL ON THEME OF DISCIPLINE?

- * SCRIPT AND LESSON OUTLINES ON CORPORAL PUNISHMENT AVAILABLE FROM LANGUAGE EDUCATION UNIT, U.C.T.
- * PLEASE SEND YOUR MATERIALS OR SUGGESTIONS.

"HASSLING PEOPLE"

3 SCENES ON SEXISM AND RACISM
TO BE DONE AS A SERIES OR SEPARATELY

HOW THESE SCENES WERE WRITTEN:

In workshops during the '83 Education Diploma course at UCT student teachers wrote several scenes and some of the Teachers' Notes on them:

"The Good Name of the School" - Zelda Kapp.

"Hassling People" - Andrea Weiss, Ingrid Weideman, Sandy Farrell.

"Scenes from Township Life" - Eion Brown

These scenes were discussed by the rest of the class and by the '84 class, who added to the Teachers' Notes. Since then the scenes have been tried by a number of teachers from Std 7 to 10. Please add your suggestions.

OTHER TEACHING MATERIAL ON SEXISM / RACISM:

For other teaching material on the theme of sexism, see Page 22.

On the theme of racism, there are scripts on 1985-style Beach Apartheid, by groups of '85 HDE students: scripts and teachers' notes available from Language Education Unit: "Whose Beach?"

CASTING / ORGANISING

First, have a look at all three scenes and decide:

- ? Do you want to do the 3 as a series, linking sexism and racism?
- Do you want to do them all but at different stages in the year?
- . Do you want to leave out one or two?

The scenes could fit in with or start off a project on sexism and/or racism - perhaps there are times in the school when classes would have time and energy to spare. In some schools there are "free" days before there is a time-table or after exams.

NUMBERS ?

For Scene 1, 5 boys and 5 girls. For Scene 2, 5 boys but if might be good tactics sometimes to have girls playing boys' parts or vice versa. For Scene 3, at least 20, but could easily involve whole class.

So there are lots of ways you could organise the class, eg:

- divide into 10s (5 boys and 5 girls?) and all groups rehearse Scene 1 at the same time, then one group acts for the class and class as a whole discusses questions, or they could go back into groups for part or all of the discussion.
- then these groups of 10 split into 5's to rehearse Scene 2? Or they could stay in 10's and have those who don't act, as observers/commentators.
- then whole class could be the cast of Scene 3 and rehearse, act and then discuss in role.
- in groups of 10, rehearse Scene 1 while groups of 5 rehearse Scene 2; and then act one Scene after the other in the same period (to link different forms of sexism?)

OR IF CLASS IS USED TO ACTING, and you have space and great tolerance for noise, you could try rehearsing all 3 scenes at once, each with a different cast: 10 for Scene 1, 5 for Scene 2 and the rest for Scene 3. Or they may even be willing to rehearse for "homework" or in free time at school.

TIMING?

- for each scene, one period casting and rehearsing.
- a double period for a group to act the scene for the class and for some quick response from the group (one period so far); then either back in small groups or in class as a whole, further discussion and deciding/improvising what happens next. (Another period).

You could have one scene a week and follow the theme through with other reading/comprehension passages during the week - or relate it to something in a set book, story or poem if that's possible. Or you could do two or three of the scenes in a week and concentrate on the theme of "being picked on/ what it feels like to be harrassed".

- if the theme catches on, you could work on it for weeks - see other scripts on sexism, racism etc. and see below for some detailed suggestions for follow-up.

POSSIBLE PROBLEMS?

If the class are used to playing roles and don't take it too personally, there shouldn't be a problem. But it might be hell for some people to act in Scene 1 or 2 and no-one should be forced to act for the class. Perhaps pick those you think will take it in their stride but ask them beforehand, leaving yourself time to make a different plan if they don't want to. (It would be rough to have to play "the most attractive" if you and everyone else feel that you look like the back of a bus but even those regarded as attractive might be secretly very worried about their looks. And anyway, it's some people's idea of a nightmare to have to parade for all eyes and whistles, no matter what they look like).

To make casting more relaxed, you could read the scene through together in class, saying beforehand that you will call for volunteers afterwards to act. If the whole class is rehearsing the scene in groups so that there are several people in each part which could prove embarrassing, you could move around and see who seem relaxed about it and move them into the group who act for the class. (But people should only volunteer themselves: it's no good if others volunteer X as the "sexiest" or Y as the "moffie", to mock them!)

Or the boys could play girls' roles and vice versa, to break the ice, and afterwards do it as usual to bring the point home.

QUESTIONS TO ANSWER IN ROLE ...

STRAIGHT AFTER SCENE 1 (AND SCENE 2)

(a) In separate groups of girls and boys? Or in the original rehearsal groups? Improvise:

- (i) the discussion that takes place among the boys now
- (ii) the discussion between the two girls, once they are out of hearing.

Or the audience could discuss (i) and (ii) with the cast and the cast could try to improvise, with comments and suggestions from the audience.

Or go straight from the acting to (c) and (e) below.

Or have a look at (a) to (e) below: you might prefer to try (b) first to draw out more of what people were feeling in the scene. and then to try (a). But it might be hard to come back to acting after this interval.

(b) SOME QUESTIONS TO FIRE AT THE CAST:

- (1) Boys, why did you whistle at girls in the scene? How did you feel?
- (2) Girls, how did you feel when the boys whistled at you?
- (3) Girl 1, what did you do when they whistled at you? How did you feel? Boys, any comment on what she says?
- (4) Girl 2, what did you do and how did you feel? Boys, any comment?
- (5) Girl 3, what did you do and why? Boys, any comment?
- (6) Girls 4 and 5, what did you do and how did you feel? Boys, any comment?
- (7) Boy 5, why did you apologise to the girls? Boys, any comment?
- (8) Boy 5, is that the last time you'll ever whistle at girls or do you think you'll carry on? Why? Other boys, the same questions?
- (9) If you did the scene with the girls acting the boys and vice versa, did it make sense? Why?/Why not?

OPEN QUESTIONS FOR EVERYONE ...

(c) AFTER SCENE 1 (AND 2):

Probably best to discuss with boys and girls in separate groups first; and then report-backs from all the girls' groups and then all the boys' groups ... and then a general discussion/fight? Or if that kind of confrontation doesn't seem like a good idea, try mixing groups so that at least some discussion takes place in the safer small group. Of course, some or all of the girls may be in favour of whistling and some boys not ...

GIRLS:

1. Do you always enjoy it when boys whistle at you? Why/Why not?
2. Do you want boys to stop whistling at you? Why/Why not?
3. In the scene you saw girls reacting in different ways. Which way would you like to react in real life? Which way do you normally react?
4. Do you ever whistle at boys? Why/Why not?

BOYS:

1. When you are in a group of boys, do you ever whistle at girls? Why/Why not?
2. When you are alone, not with other boys, do you ever whistle at girls? Why/Why not?
3. If you were walking past a group of girls by yourself and they whistled at you, how would you feel and what would you do?
4. Do you think you should stop whistling at girls? Why/Why not?

(d)

AFTER SCENE 3

In small groups - of 4? - discuss these questions and then report back. For some classes it might be a good idea to give them the questions all at once. Or you might decide to give the questions in stages: eg. 1) and 2) together or 1) -3) or 4): this discussion alone could go on for hours. And the (later?) discussion on 5) to 10) could also carry on and on, and expand into a research project.

1. The 3 scenes all show people being harrassed in different ways. Have you ever been harrassed in any of these ways? How did it make you feel? How did you react? How did you want to react?
2. Think of the different reactions you saw in the scenes or that you have seen in real life and discuss them: what struck you, how do you feel about this or that reaction?

or a more structured version of the same question(s):

Think of the different reactions you saw in the scenes or that you have seen in real life and discuss: How do most people react and why? How do you feel they should react and why do you say so? How do you feel YOU should react when you are harrassed in this or that way - and why do you say so?

3. Have you ever seen other people being harrassed in one of those ways and wanted to get involved yourself? Describe the situation and say why you did/did not get involved?
4. Do the three scenes have something in common and if so what?
5. What is sexism, what is racism and what do they have in common?
6. In the last few years many countries have made laws against some forms of sexism/sex discrimination. Tell the grup what laws you know about.
7. The same for laws against racism ...
8. Describe any laws you know about which promote racism.
9. The same for laws which promote sexism.
10. Who makes laws? Who benefits from them? What ways do we have to change them?

(c) ACTING AND/OR WRITTEN WORK

AFTER SCENE 1 (AND 2)

- * In the same acting groups as before, study the script and either just make up and act a scene with the roles reversed (ie a group of girls whistling at boys who walk past, one by one, and the boys reacting in different ways) or actually write one which you can later act for the class. Or improvise, tape it, then write a script from the tape.
- * Write a conversation between two or more people: one is in favour of whistling, one is against and ... It could be boys only, talking, or girls only, or boy(s) and girl(s).
- * Write an interview with various teenagers, boys and girls, on the subject, which could be published in a magazine. You could use UPBEAT'S Talkshop as a model. These should be real quotes/interviews with real people with as much variety as possible. (See Page 110. for details about the teenage magazine, UPBEAT)

AFTER SCENE 1 - 3: MORE GENERALLY ABOUT SEXISM & RACISM:

- * Discuss, improvise, tape and/or script your own scene on sexism/racism in familiar situations and ways of responding.
- * Each acting group could make a radio-programme. People could be interviewed on tape and the quotes written from the tape. Then the tape is like a radio programme.

Or make up and tape one of those phone-in programmes where someone gives a provocative short talk and listeners phone in.

NB Interviews or letters - eg. an open letter to whistlers? - could be sent to UPBEAT or other magazines or newspapers you read. It would be a big boost to appear in print and maybe get response from other readers.

If the theme catches on, what books or periodicals would you put on a reading list/shelf? Stories, posters, poems, SONGS? We need suggestions at different levels for different classes. Of course, students' own writing is an important source.

See also script, "WHY WHISTLE", in CRIC booklet : details on Page 108.

"MOVE TO THE VIBE!"

- WORK FOR 2 TO 10 PERIODS.

AIM OF THE SCENE: Not very ambitious, not opening out any great theme but with luck, enjoyable! It could be used to break the ice with a class or warm up a very bored uncooperative class, as long as they have some interest in parents-and-teenagers at home, MUSIC, DATING! At least everyone will be talking some English while rehearsing and critics can be encouraged to write or improvise and then write better, more realistic scenes of their own about family and teenage relationships, etc. - WITH SOUNDTRACK? Even those who steer clear of acting might become involved as music advisors.

REHEARSAL: Divide class into groups of 6 with at least 2 scripts per group. Spare people can stage-manage, organise the sound, etc. For one class period, get all the groups to rehearse from the script and circulate to encourage and decide which group should act for the whole class.

PERFORMANCE: One class period (including brief discussion) :

- * audience can push desks into a horseshoe to see action better.
- * teacher's desk on one side away from door = supper table.
- * small ring of chairs/desks in front nearer door and facing audience
- * tape recorder/music centre and pile of tapes on table/desk between chairs and audience so actors' faces not hidden.
- * write on board: SUNDAY AFTERNOON AFTER LUNCH IN ----- (give date, time, place)
- * group can half-read, half-act.
- * NB NEED TAPE WITH THE SONGS FOR THIS SCENE - and/or change the script to suit your tape.

STRAIGHT AFTER PERFORMANCE: Teacher to invite comments (including praise) e.g.:

1. Was this like real life or what should have been different?
2. What did you like about the way they acted?
3. What could have been better?/What should have been changed?

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CARRYING ON WITH THE PLAY: IMPROVISING AND/OR WRITING FURTHER SCENES

NB

There are detailed notes for students on "how to make your own play with music" on Pages 32 and 33 of CAPE TOWN SCENES.

Here are several scenes you could write: choose one or write two or three to come one after another. You could try acting each scene first and then writing them. Or you could write first and act later. Of course, you could tape the scene when you act.

WHERE TO GO?

- * Mr Petersen says that Yolanda may go out with Clive but only if they go to the same place as her brother, Derek. She tries to persuade Clive to come to the gumba or Derek to the disco. Maybe she could get Sharon to help her.
- * Mrs Jantjies says Sharon may go out with Derek as long as Clive goes to the same place.

LATER ON THEIR WAY HOME:

On their way home from the disco/gumba, whichever won, the four teenagers discuss/argue about their evening. Make it clear if any of them want to go out the next week and ifso, where they will go. Remember, their parents will insist on the same rules.

If you do one or both of these scenes, make it clear where they go in the end, i.e. who wins and how. You must decide whether to have only two or three or all four of the teenagers acting and whether to bring in parents.

STILL ON MUSIC THEME BUT NOTHING TO DO WITH PLAY...

GROUP WORK : IMPROVISING SCENES

For a single or double oral period, you could use one or more of the next 3 scenes or other that you invent. Write the situation on a card and give a card to each group - a different situation to each group.

Or give the same scene to more than one group if time is short and you don't think everyone will have time to act for the class as a whole: that way, they will all have been talking and acting in their small groups at least and will be in a good position to comment on what another group do with the same scene. For some students it is disappointing to lose a turn to act for the class but of course some groups will be relieved to be left out. It's important to time things so that groups rarely if ever get left out or next time they mightn't try!

- * Your brother and his girlfriend are relaxing at home with his brand new music centre when you and a classmate come to persuade him to lend it to you for your class party which starts at your friend's house in half an hour. The music which was promised for the party isn't coming. ACT THE SCENE.
- * You are trying to study at home but your neighbours are driving you crazy with loud playing of music you love/hate. Go and see them about your problem. ACT.
- * The dj. at a party/disco has been playing music you hate for hours. ACT THE SCENE where you and a friend try to get him/her to change and others want the same old stuff.

INDIVIDUAL WRITTEN WORK - LETTERS

- 1) to a penfriend elsewhere in South Africa or overseas who has asked you about the local music scene. Of course, you can ask questions too.
- 2) a fan letter to your favourite musician/group.
- 3) a letter to someone who's promised you an LP for your birthday - suggest two or three titles you'd like - with your reasons.

GROUP DISCUSSION - SELECTING MUSIC

These topics are all rather similar: perhaps useful practice in group discussion with a definite limited aim, which some might prefer to more open discussion or acting ... but too limiting for others.

- * Four of you have the job of taping the music for your class farewell so it's important to please everyone - choose the music that you are going to put on the tape and make a list in the group with the records or individual songs in order for the taping (10 or more titles).
- * As above, except that it's for a fundraising disco so you want to attract as many people as possible. Decide on a venue and then list the music to be played (10 titles or more).
- * As above - you are the committee organising the band to play for the Matric Dance or some club dance or other big formal occasion. Choose the band and make a list of 10 special requests for them to play. Give the requests in order: for early on ... for after the speeches ... to end the evening.
- * Your club has been given money to buy either a record player and 10 LP records or a cassette recorder and tapes to the same value. Decide which you should ask for and list the 10 LP's you would like (Whether on record or on tape, give the titles).

GROUP WORK - MAKING YOUR OWN PROGRAMME

- * Groups of 4 to 6 could serve as a panel, each one to choose one song and introduce it as if to total outsiders, explaining what kind of music it is and maybe commenting on the words. Groups could sort themselves out so that everyone in the group has the same taste in music or they could deliberately mix musical tastes in the group to come up with a varied programme.

THEY COULD TAPE THE PROGRAMME BEFORE OR DURING CLASS

?

PROBLEM: How to get them to talk as well as play music? How not to turn your class into a disco? Taping during class may keep the noise level down! Maybe a good idea for last period Friday or some time which is hard to salvage anyw

OTHER MATERIALS³⁷ ON MUSIC

ASING SONG LYRICS:

"SONGSOURCES: AN APPROACH TO POPULAR SONG IN THE CLASSROOM."
(Guide P.107): 530 pages, a rich mine.

"INNOVATIVE METHODS", CRIC, has lesson outlines based on songs in CRIC booklet (Guide P.108)

ASING SCRIPTS:

(ALL WITH TEACHERS' NOTES, ALL AVAILABLE IN LANGUAGE EDUC. UNIT)

① **"ALL THIS MUSIC"** by a group of '85 student teachers, for a cast of at least 23: Michael Jackson, Bob Marley, Sipho Mchunu and Jonny Clegg from Juluka, teacher, grandmother, reporter and about 16 students.

② **WEDNESDAY NIGHT AT THE YOUTH CLUB**, for a cast of 12 or 13, Std 8 to 10. About the music scene in a London Youth Club with arguments about reggae, disco etc and a suggested sound track. Needs at least a double period to allow for discussion afterwards.

This script was written by two Cape Town teachers, one who had worked with music and drama in London Youth Clubs. The idea was to encourage Cape Town Students to make up their own scripts about the local music scene. There are Notes to Students on how to write their own music play - similar to the notes in the book after MOVE TO THE VIBE!

Scripts found in SACHED Resource Centre, Mowbray, now also in LEU:

③ **THE LESSON** - short, fun for a whole Std 6 or 7 class, about a music lesson. Lots of scope for sound effects. Who wrote this? We'd like to know.

④ **THE BOY WITH THE TRANSISTOR RADIO**, British play by Willy Russell, in a collection of short plays for teenagers, "WORKING". About a teenager who lives in the dream world created by his favourite DJ. Basis for at least 3 periods of work. You could go further and develop a whole theme on the influence of the media or pop music specifically.

There's a great demand for materials and lesson outlines on Music, MUSICIANS, MEDIA.
Please let us have copies of any you have used.

"BOYS WILL BE BOYS . . ."

WORK FOR 2 TO 10 PERIODS.

HOW TO USE THE SCRIPT:

- a group of 8 girls, 4 boys and perhaps a director can rehearse this in a period, present it to the rest of the class in the classroom in another period or, better still, in a double period to allow discussion;
- this can lead to a week or two of work: discussion, listening comprehension, written work, improvising and scripting of further scenes;

AIM

- to allow/provoke discussion of sexism (as shown by girls as well as boys), and to get the class to express and explore their own attitudes in writing and acting;
- more generally, to get the class acting out, discussing, writing about an issue which they all have experience of and strong feelings about - even if they have never heard the word "sexism". (The word "sexism" could conveniently be introduced after the scene - when they've seen a blatant example. See Page 78 for a language exercise which is also a definition / explanation of "sexism".)

TEACHERS, PLEASE HELP!

- apart from "feedback" on these materials and on the methods suggested:
 - related passages and stories please, local or not;
 - songs and poems illustrating sexism and ways of challenging sexism;
 - situations close to home or more distant which students can act out;
 - and anything else ...?
- AND PLEASE SEND IN STUDENTS' WRITING ON THIS - with name, age, school, class and whether writer wants to remain anonymous.

NB All scripts and tapes are welcome - and the writers will be acknowledged.

See Page 22 for other sources of material on
SEXISM theme.

A WEEK'S WORK BASED ON THIS SCRIPT

1. REHEARSAL : 1 OR 2 PERIODS:

A group of 12, 4 boys and 8 girls, and perhaps a director, will need one or two class periods to rehearse this scene on their own. Or they could rehearse during free periods if they are used to acting or are very keen.

PROBLEM? What happens to the rest of the class while this group are rehearsing? You could divide the class into groups, each rehearsing the play, and then pounce on one group to perform. The others will at least be better critics as a result. Or you could be very ambitious and give the others different scenes to rehearse at the same time. Spare people could just watch rehearsal and maybe comment.

Unwilling actors could be left out and allowed to read the play in silence while the others rehearse - and maybe even get on with the written comprehension questions which they may regard as 'real' work!

2. PERFORMANCE : 1 PERIOD - PREFERABLY THE FIRST PERIOD OF A DOUBLE ...

The audience sit in a horseshoe, or just in/on their desks as long as all can see the action. Need a few chairs/desks in front so the girls can lounge around facing the class; and the teacher's table to one side for table-tennis. Props: a newspaper, a ball and four bats (four books will do at a pinch). Graffiti on the board about who loves whom, teams, music groups?

3. ARISING FROM PERFORMANCE - DISCUSSION AND WRITTEN "COMPREHENSION"

NB. The audience need ~~time~~ to respond out loud to what they have just seen. This also allows the teacher to see whether they followed what was happening in the scene, and how they respond to the issues which come out of the scene. It's important that they don't get bogged down in writing instead.

- (a) straight after the scene - for the rest of the period?
audience comment to actors (enjoyable? realistic? clear?) and
question them about actions, motivation ... This allows audience
to let off steam.

See the
ALTERNATIVE

on Page
43-45.

— dialogues
to help other
structure
responses
to questions
of sketch

- (b) Comprehension Questions (see page 41): 1 period, preferably straight after 2) and 3(a).

These may be done orally or in writing or both - discussion could lead to writing or vice versa, to serve different purposes:

- (i) ask class in pairs to work out answers to no. 1) to 5) of the qu's which are up on newsprint / on the board.
- (ii) get a general discussion going after 5 minutes or so by asking pairs in turn for their findings and setting them against each other.

Or if class are more experienced in group work you could ask them in 4's to discuss and then report back to the class.

Note on pacing them: make sure that even the slower ones have done 1) to 4) before you check these in class. If necessary, hesitate before 5) and give everyone time to decide quickly, even if fast ones have gone further. A good answer to 5) depends on an understanding of the earlier questions.

- (c) Similar discussion in pairs or groups of 4 on 6) to 10).
- (d) Report-back/general discussion of 6) to 9). Then pause for a minute to make sure that everyone has a chance to decide on 10) before you carry on.
- (e) They may then write individual answers in class or for homework - particularly important if the class won't take work seriously unless its written.

Problem: how to check this work without wasting too much of teacher's marking time and without getting too far away from the live drama they have watched..

Possible "solution": do a) to d) as a discussion and forget about e)! or else have written answers checked by partner in next period; spot-checked by teacher.

The discussion will show whether class followed the play and the issues it raised. Writing and marking time may be better spent on other kinds of written work (see below). But for discipline purposes, or for a weak class that needs the reassurance of writing known answers well, the teacher may need to include e).

(SEE ALTERNATIVE APPROACH)
ON P. 43-45.

COMPREHENSION QUESTIONS:

(See earlier notes on how these questions could be used for discussion only, or for written work, or both).

1. Even before the boys arrive A. is ready to walk out. Why is she so fed up with the girls? (See if you can find two answers).
2. At first the boys don't want A. to play. Why not?
3. Later they say she can play. Why?
4. After they have said she can play, they drop her. Why?
5. Do you think they are right or wrong to drop her? Give a reason for your answer.
6. At the end A. gets very angry. How does she show her anger?
7. Why is she so angry?

Say if the following statements are true or false and give a reason for your answer:

8. At the end of the scene when A. gets angry and shows it, the other girls show that they are on her side. T/F? Reason?
9. 'The boys are sorry that they have offended A! T/F? Reason?
10. Your opinion: Would you praise or criticise A. for the way she behaves at the end of the scene. Give a reason for your answer.

(Also see P. 42 for written work which gives more scope for originality than these comprehension questions do.)

DIALOGUES, SHORT SCENES TO WRITE 42

(Punctuate as in a play and give 'stage directions' if you like)

- Later that day, two or more of those who were present are discussing what happened. Make it clear whether it's a girl or a boy talking.
- The same afternoon, one of those who was present is on the way home from school and a friend says, "Hey, what happened to Angela today? I saw her coming out of your room in a filthy temper." Tell the story with interruptions from the friend and make it clear who you are and what your feelings are about what happened.
- Angela tells a friend who wants to know why she is so upset. Make it clear if this is a boy or a girl and what his/her feelings are about what happened.

SPEECH OR STORY TO WRITE

- That night Angela lets off steam when she writes all about it in her diary - show what she feels about what happened.
- Imagine that after she swears and storms out, Angela decides to come back and explain to those who are still in the room why she was so fed up with all of them and how she wants them to behave in future. Make it clear how many are left and whether there are boys as girls. (Instead of swearwords, you can use *** to keep the censors happy)

IMPROVISING / ACTING / SCRIPTING.

- scenes arising from the play:

This could either replace or lead onto the written work given above.

If you have a class who are happy with group improvisation, great! If not, you could at least encourage a small group or a few individuals to do this on their own and then present it to the class, live, or on tape.

- In pairs or in 4's, discuss some example of sex discrimination eg a girlfriend complaining about a boyfriend or vice versa; classmates teacher - student Or you could actually act out the sexist behaviour eg boss ignoring plain but very efficient typist and only bothering about the useless beauty queen. Or unequal pay for equal work by women, or subject choice limited by sex
- Some of the writing topics given above could easily become scenes ...

<p>METHOD: in pairs or small groups work out the scene/discussion and then act it for the class (and for taping?). Later, the group could script it. Or first write, and then act/tape. Either counts as a real writing assignment.</p>
--

MORE OPEN-ENDED QUESTIONS AFTER THE SCRIPT

(Could be used after questions on Page 41 or instead)

HERE ARE SOME EXTRACTS FROM DISCUSSION AFTER THE PLAY:

READ AND DISCUSS AFTER THE PLAY.

What do you think of the play, "BOYS WILL BE BOYS BUT LADIES MUST BE LADIES"?

I find it irritating because it gives such a stereotyped view of what girls and boys are like and how they behave.

What do you mean, "stereotyped"?

Isn't it obvious? The girls are exactly what girls should be. (SARCASTIC) Don't you know that girls are all supposed to be pretty and lady-like and they MUST be attractive to boys or else they don't count for anything ... And of course, they mustn't think for themselves ... That's the stereotype.

I see what you're getting at. (LAUGHS)

And the boys in the play fit the stereotypes too. They're rough and tough and they think they're big heroes. And of course, they expect the girls to fall at their feet!

You're right, the play is full of stereotypes. But what about Angela? She's the independent type

It's true that Angela doesn't fit the stereotype at all - she was a chessplayer, a hellrider, good at Maths - but everyone knows girls aren't like that. She's the exception to prove the rule ... In the play everyone thought she was a bit of a freak. That's why they called her a tomboy.

It's no good getting cross about the stereotyping in the play - Let's face it, that's what girls are like in real life. Or let's say, that's what most girls are like

How can you say most girls are like that? In the play all the girls could talk about was boys, boys, boys. And styles, styles, styles

But that's typical of girls isn't it? It's hopeless trying to discuss anything with a group of girls. - Angela was right. (LAUGHS)

Whether we like it or not, I'm afraid most girls do fit the stereotype shown in the play.

- A)
- ① DO YOU AGREE THAT MOST GIRLS ARE LIKE THE "TYPICAL" GIRLS IN THE PLAY
 - ② IF SO; SAY WHETHER YOU THINK GIRLS ARE BORN LIKE THAT OR ARE THEY SOMEHOW TAUGHT TO BE LIKE THAT? GIVE REASONS FOR YOUR ANSWER
 - ③ WHAT DO YOU THINK GIRLS SHOULD BE LIKE AND WHY? (i.e. DO YOU THINK THEY SHOULD FIT THE STEREOTYPE OR NOT?)
 - ④ IF YOU WOULD LIKE GIRLS TO CHANGE, LIST THE CHANGES YOU WANT AND WRITE PLANS FOR GETTING THE GIRLS IN YOUR FAMILY OR YOUR CLASS OR YOUR GROUP TO CHANGE.

- B) WORK THROUGH QUESTIONS 1) to 5) FOR BOYS TOO.

OR:

READ AND DISCUSS AFTER THE PLAY:

YOU COULD BREAK IT AT ANY OF THE DOTTED LINES FOR DIFFERENT KINDS OF QUESTIONING

And what about Miriam? Look how she stood up for Angela and she went jogging whenever she had a chance. She didn't wait for the boys before she did anything.

Nobody seemed to think she was exceptional - I don't think she was good at Maths or chess. She was more ordinary than Angela but all the same, she didn't fit the stereotype.

I wonder what made her different from the others.

I think she had a tough time at home and lots of extra work. That's what taught her to stand up for herself. Yes, I think Miriam learned the hard way

But the other girls were hopeless. I'm sure they will spend their lives trying to look pretty and letting men push them around.

Come on, Miriam learned the hard way, so maybe they'll also learn to stand up for themselves.

It's too late, they've been brainwashed already. They don't want to be different.

Anyway what's wrong with trying to look pretty. I want my boyfriend to be the boss!

Honestly, sometimes girls can be just as sexist as boys! We shouldn't put all the blame on boys

Everyone keeps talking about "sexist". That's what Angela called the boys, isn't it? Now you're saying that girls are more sexist than boys. What do you mean?

- ① WHAT DO YOU THINK "SEXIST" MEANS? GIVE EXAMPLES OF SEXIST BEHAVIOUR - FROM THE PLAY AND FROM REAL LIFE.
- ② DO YOU AGREE WITH THE SPEAKER WHO SAYS "GIRLS CAN BE AS SEXIST AS BOYS"?
- ③ THINK OF ANY FORM OF SEXISM (IN BOYS OR GIRLS) THAT WORRIES YOU. DESCRIBE IT AND DISCUSS WAYS OF TACKLING THE PROBLEM

OF COURSE, YOU COULD ALSO RE-WRITE THE SCRIPT so that the characters aren't so stereotyped. See P.40,41
CT SCENES, for suggestions.

READ AND DISCUSS AFTER THE PLAY

I think the play is unfair on boys. Not all boys think they are superior to girls. It's not all boys who try to boss girls around and get their own way all the time.

Not all boys fit the stereotype. Even in the play, not all the boys fitted the stereotype. Remember how Shamiel stood up for Angela. He said she'd been there first so she should be allowed to play.

(SARCASTIC) Big deal! Are you saying we should be grateful just because a boy acts like a human being, for once? And didn't you notice how he made a joke of the whole thing afterwards? When he said "It's lucky the feminist left her bat ..."

I bet he was afraid they'd say he was in love with her!

I think he was afraid the others might laugh at him because he stood up for Angela. He was afraid of being called a sissy.

Shame, boys just don't know any better. It's time they learned how to behave like human beings.

I blame the girls. It's their fault that boys show off like that. The girls egg the boys on.

Yes, the girls expect them to be big heroes, all rough and tough. So they do it to impress the girls.

Are you saying that girls can change the boys?

Yes, I think the boys need to change and the girls can help them.

- ① DO YOU THINK BOYS NEED TO CHANGE? IF SO, HOW.
- ② DO YOU THINK GIRLS COULD HELP BOYS TO CHANGE IN THOSE WAYS? IF SO, WHAT COULD THE GIRLS DO TO HELP
- ③ DO YOU THINK GIRLS NEED TO CHANGE? IF SO, HOW?
- ④ DO YOU THINK BOYS COULD HELP GIRLS TO CHANGE IN THESE WAYS? IF SO, WHAT COULD THE BOYS DO TO HELP?
- ⑤ HOW COULD BOYS HELP EACH OTHER TO CHANGE?
- ⑥ HOW COULD GIRLS HELP EACH OTHER TO CHANGE?

(See P.115 for a valuable source of lessons and materials on this issue.)

SCENES FROM TOWNSHIP LIFE

- WORK FOR TWO TO TWENTY PERIODS.

Please criticise, change and add to these scenes and the Teachers' Notes. The series was Eion Brown's idea and he wrote most of the scenes: Andrea Weiss and Ingrid Weideman started the Teachers' Notes and Carohn Cornell wrote the rest. A group of adult students in Crossroads and also Dumile Cwetu gave useful criticism and suggestions.

At the moment there are five scenes on the life of an imaginary family the Ndungane family, and more may be written. The scenes could be done as a series, one instalment a week. Then the class could guess what comes next or even improvise and/or write their own versions of the next instalment before they see it. Or you could do one or two scenes in isolation.

(The name Ndungane came to mind because of a student, Godfrey Ndungane, tragically killed some years ago, who was an eloquent and unforgettable actor and storyteller. No resemblance to the actual Ndungane family is intended.)

Here is the series/serial - make up your own endings and further instalments! See Page 57 in CAPE TOWN SCENES: suggestions for further scenes.

- | |
|--|
| <p>SCENE 1: THE COST OF LIVING
 SCENE 2: AT THE FACTORY - "TIMES ARE HARD"
 SCENE 3: BACK HOME - SITTING WITH PROBLEMS
 SCENE 4: JOBHUNTING BY THE SEA
 SCENE 5: AT THE BACK DOOR IN SEA POINT</p> |
|--|

To focus on the lives of domestic workers, you could do Scene 4 or 5 without having done Scene 1 to 3.

Please, if you or your students improve these scenes or write your own scenes, send a copy for our resource file. Teachers' Notes on how to use these scenes or your own, also welcome.

SCENE 1 : THE COST OF LIVING.

A double period or two single periods before they see the next scene.

- * 1st Period: Divide class into three's so that everyone rehearses; if time left they can discuss in three's: "What do you think will happen next if this scene carries on?".
- * 2nd Period: One group act the scene for the class; then teacher puts question 1 to 5 to the actors concerned, actors answer in role with help from others in the class who were in same role; class comment and question further. Then back to three's for question 7 and 8; then again back to general discussion.
- * 3rd Period: This could spill into a 3rd period if class interested enough - could improvise and even roughly script what happens next before they see it.
Then interesting to discuss later any differences between their versions and the script of Scenes 2 and 3: theirs may be better.

Please send copies!

COMPREHENSION QUESTIONS ON SCENE 1

- 1) Temba, why did you get angry with Zinzi?
 - 2) Zinzi, were you more angry with Temba or with his boss? Why?
 - 3) Temba, did it help to go out for a drink?
 - 4) Zinzi, how did you feel when Temba went out for a drink?
 - 5) Temba, is the work that Zinzi does at home really 'work'?
Zinzi, is it really 'work'?
 - (6) Temba, is it true that you treat Zinzi 'like a slave'?
Zinzi, is it true?
- AND IF THEY HAVEN'T READ THE NEXT SCENE:
- 7) What do you think will happen next - if this scene carries on?
 - 8) What do you think Temba and Zinzi could do to improve their lives?

SCENE 2: AT THE FACTORY — "TIMES ARE HARD"

Longer and more ambitious than Scene 1 but the same approach in 2 - 6 periods:

- * 1st Period: Rehearsing in groups of 4 (or 6 to allow silent worker(s) to carry poster and bustle about).
- * 2nd Period: One group act for class, borrowing extra workers from other groups; then discussion in role, of questions 1 to 8 - good if characters argue with each other.
- * 3rd Period: Could spend more time on question 9 and 10 - spilling into a 4th period? with discussion first in small groups again, then reportback, and general discussion, or touch on these questions only briefly and go quickly onto other kinds of work below:

COMPREHENSION QUESTIONS — SCENE 2:

- 1) Zinzi, how did you feel when you first went into the secretary's office?
During the scene?
- 2) Zinzi, how did you feel towards Temba in the scene?
- 3) Temba, how did you feel towards Zinzi in the scene?
- 4) Secretary, what did you think of Zinzi's behaviour?
- 5) Zinzi, what did you feel about the secretary's behaviour?
- 6) Boss, have you ever struggled to feed your children or to pay rent?
- 7) Boss, why did you sack Temba? Was it fair to sack him?
- 8) How did you feel playing the role of boss?
- 9) To everyone: Why didn't Zinzi get what she wanted from the boss?
Can you think of anything she should rather have done to get what she wanted?
- 10) To everyone: What would happen if Temba approached other workers about his dismissal? Any advice to Temba about anything he can do to solve his problems? To Zinzi? Anything you would like to say to the boss?

More ambitious questions — taking the issues much further.
See also **ROLEPLAY** on next page, exploring the same issues.

ROLE-PLAY AFTER SCENE 2 :

(alternative to what Zinzi and Temba tried in SCENE 2)

Appoint to following roles:

Temba, Zinzi, 2 Union leaders, chairperson, note-taker, all the rest Temba's fellow workers.

- 1) Temba must state his case to others and decision must be reached about individual versus group action. (Teacher must raise issue if necessary; explain).
- 2) The 'workers' must decide what demands they're going to make - to whom.
- 3) The 'workers' must decide what they will do if demands not met

LANGUAGE QUESTIONS

(Thanks to Lizzie Klaartjies, David Adams, Albert Papier and Dumile Cwetu for raising these questions.)

1. Go back to Scene 2 and read out loud the parts where the boss is speaking /preaching to Zinzi. Write down the most difficult sentences he uses and "translate" each of these difficult sentences into clear, easily understandable English.
2. Why do you think the boss chose to speak in such a difficult way,
 - a) rather than in a clear, easily understandable way?

or

- b) One student suggested that the boss was using difficult language as a "weapon to intimidate" Zinzi. Do you agree? Did he succeed?
3. What name did the boss give Temba Ndungane? Why do you think the boss changed Temba's name?
4. How do you think Temba felt when the boss changed his name? How did Zinzi react when she heard this new name?
(Go back to Scene 2 and look closely at her reaction.)
5. Give other examples of name-changes like this that you know of in real life and say what you feel about them.

WRITTEN WORK ARISING FROM SCENE 2:

* 3rd or 4th period (and homework!):

- (i) DIALOGUES - First work in pairs, then write together or individually:
- 1) Between Temba and Zinzi straight after this scene.
 - 2) Between Temba and fellow worker or between Zinzi and neighbour, reporting what happened.

and/or

(ii) WRITING REPORTS - FROM DIFFERENT POINTS OF VIEW

- 1) Write the story that the Boss or Secretary might tell someone for a laugh about Temba's dismissal.
- 2) Write the angry story of Temba's dismissal that fellow-workers might tell or write in a pamphlet. Remember he hasn't missed a day's work in 17 years.

These dialogues/reports could be marked as assignments - to make students see all this as real work even though it's not what they are used to. If the marking can be done quickly, in a day or two, fine: the teacher can choose some good examples for students to read aloud and discuss. Otherwise, before the books are given in, students could read each others' and choose some to be read aloud. Before or after this reading aloud, teacher could discuss and write up some clear criteria for evaluating this kind of imaginative work: very labour-saving way of 'correcting' and responding to written work!

Focus
on
BIAS?

Discussion of the reports could focus on bias: how to detect it, is it a bad thing?

It might be fun and useful if teacher writes an objective account/typical newspaper report of the same event for comparison. (Leading onto more about writing reports - as required in syllabus?).

With a class already good at writing reports, it might be fun to look at how reporters get away with bias in 'objective' reports (eg through quotes rather than direct comments)

SCENE 3: BACK HOME - SITTING WITH PROBLEM

- * 1st and 2nd Periods: Rehearse in groups of six and one group act for the class. Time for free-for-all questions from audience, rather than the set questions of first two scenes? Could also discuss this scene and the two earlier ones: true to life or not? What would you change? And also: what will happen next? Could discuss in sixes again or as a class and maybe write a brief account of the next week, month, year for the family. This would go into a second period at least. Or for a change, keep the discussion brief, just any comments or questions to actors and perhaps "Is this true to life?" to everyone and then:

- * 3rd Period?: BUDGETING: In same sixes or other small groups, work out exactly what the family need to survive a week and a month. Time the discussion: stage 1 they must list all the headings for spending, then report back - any gaps? (Teacher should be armed with CT figures for a family of 5: "poverty datum line" but also "minimum effective" - and produce them at strategic intervals, not before they have made their own guesses. Perhaps they could "research" certain questions themselves: eg. fares, township rental, wages for "char", casual labourer, newspaperseller, etc. cost of school uniform. Aim to get each group to draw up a realistic budget and then work out how the family could earn that.

This could lead on to all kinds of discussion, reading, research and e.g. interviewing domestic and other workers they know about wages and problems of budgeting. Along the way they could become familiar with concepts of "pdl", "minimum effective wage", wage determinations, cost of living, inflation.

SCENE 4: JO HUNTING BY THE SEA.

SCENE 5: AT THE BACKDOOR IN SEA POINT.

These scenes are about Mrs. Ndungane, Zinzi, looking for a job as a domestic. Either or both of the scenes could be done on their own, without Scenes 1 to 3 beforehand, or they could come in the same series. Could be done just in passing for some acting and quick discussion, or to focus on the lives of domestic workers.

One way of doing these scenes: ACTING

In groups of 6: Three to rehearse Scene 4 with 3 to watch, and question/interview afterwards still in the small group. The spare 3 could rehearse being interviewed on problems domestic workers have and how they keep going; or could rehearse as concerned members of family seeing what their mothers have to put up with and reacting

Same groups rehearse Scene 5, with the other 3 acting, and the ex-actors now in the role of people concerned about Zinzi and watching what's happening to her, commenting afterwards.

Could rehearse both scenes before acting for the class, or rehearse one and then act it. Then discussion about the lives of those domestics and others. Good not to have solid gloom but to stress also how they keep going, survive the impossible problems together.

WRITTEN WORK? A cheerful and/or depressed account of that day that Zinzi gives to her family when she gets home. Could take the story further (eg. wages, hours agreed to when the 'Master' came home). Or Zinzi's attempt to report cheerfully and the worried comments from her listeners. Or Zinzi's story, cheerful, and a child's or friend's angry version when they tell someone else later. Again, different versions of the same story (as after Scene 2).

And/or true work story of someone else, cheerful, depressed or both. Students could write their own experience as casual workers, or try interviewing someone. May need some guidelines for doing this: eg. questions like "Do they treat you like a human being?".

COMPREHENSION AND LANGUAGE QUESTIONS

1. What does the name "Khayelitsha"^{*} mean? (P.53)
Why does Mrs Tamana say it's a "cheek" to give it that name?
2. What "matchboxes" are they talking about? (P. 55)
3. Why do you think Mary is so rude and hostile to Zinzi?
4. What has the "madam" been doing while Zinzi was waiting for her? (P. 55)
5. Why does Zinzi look "puzzled" and nod her head "without really understanding what's going on" when the "madam" explains where she has been.
6. Why is Zinzi so anxious not to let go of her pass?
7. What name does the "madam" give Zinzi? Why? (P.56)
8. Give a number of adjectives to describe:
 - a) Mrs Tamana or Mrs Mangena: _____
 - b) the "madam" _____
 - c) Zinzi (NB next to each adjective describing Zinzi say which scene shows her to be like that. She may be very different in different scenes.)

* For reading on Khayelitsha, see Page 113.

Looking BACK ON THIS ⁵⁹ SERIES, WHAT DO YOU THINK?

PROBLEMS WITH CHARACTERS?

- * Zinzi was so bold in the first 3 scenes but is meek and mild when she's jobhunting - it just happened that way in the writing but is it realistic?
Class could discuss how to change her lines and behaviour in the last scenes if they feel these should be changed.
- * Is Mrs Fisher, the 'madam', too much of a stereotype? Change her and anything else - and please send your re-written scenes or new ones. Scene 4 is lots of talk, little action: please improve it!

PROBLEMS WITH LANGUAGE?

The scripts were written for English lessons so mostly we have kept to English - but some Xhosa speaking readers say ~~that~~ Scenes 1, 3 and 4 sound wrong because they would not expect the characters to be speaking English like that. Please let us know if you object to - or if you are happy with - the LANGUAGE in these scenes OR IN OTHER SCRIPTS.

Where would you change words or sentences or anything else in these scenes or in other scripts to make them sound more real? Please send a copy of the changes you would make.

OTHER MATERIAL ON SIMILAR THEMES?

- SCRIPTS {
1. THE VAN AARDE FAMILY
 2. REMOVALS
 3. UNEMPLOYMENT, written by '85 student teachers, available from the Language Education Unit, U.C.T. with teachers' notes.
 4. THE PINK PLATE IN THE SINK
 5. NOMSA AND ELIZABETH
- also about CAPE TOWN FAMILIES (p. 63-88 in CAPE TOWN SCENES.)
- about the lives of domestic workers (p.59-62 C.T. SCENES)
- OTHER READING {
- See Page 57 for reading about WOMEN AT WORK
- Page 111 for reading about WORKERS' LIVES
- + Page 58 CAPE TOWN SCENES

"THE PINK PLATE IN THE SINK"

(ONE OR TWO PERIODS + RESEARCH?)

ACT ...

- * In groups of 6, class read and discuss the two scenes of "The Pink Plate in the Sink" on their own and then one group put them on for the class. The group don't have to learn their lines, they can "play-read" from the script or they could be in groups of 8 with two "stage managers" in each group, as it takes some careful organising to get the two scenes going side by side.

DISCUSS - IN ROLE.

- * After the 'performance' the audience fire questions at the actors e.g.:

- 1) Mrs Jones, how did you feel when you found Gertrude washing her plate with yours?
- 2) Gertrude, how did you feel when Mrs Jones objected to your plate in her sink?
- 3) Mrs Jones, in what ways do you treat Gertrude as one of the family?
- 4) Gertrude, do you agree that Mrs Jones treats you as one of the family?

Imagine that for once you speak your mind freely and tell her exactly what you think.

- 5) Mrs Jones, when Gertrude comes in with the tea, why do you ignore her and go on talking as if she's not there?
- 6) Maybe ask each of the bridge players to repeat what they said about their domestic workers - and ask Stella and Gertrude to respond frankly after each gives their views.

DISCUSS IN SMALL GROUPS

- 7) Are these scenes true to life or exaggerated? Give reasons for your answers.
- 8) Describe any similar incident you know of.
- 9) Why do domestic workers accept such bad treatment?
- 10) Think of practical ways they can improve their working conditions, as individuals or in groups.

RESEARCH

NB This could fit well after SCENES FROM TOWNSHIP L
SCENE 4 AND 5, or after NOMSA AND ELIZABETH, o
 or here, after THE PINK PLATE

- a) Contact the Domestic Workers' Association and get hold of their guidelines.
- b) In your group make a list of questions you could ask a domestic worker, to get a full picture of her working life.
- c) Interview one domestic worker and report your findings to the group
- d) Then see how the working conditions of the worker you interviewed compare with the Domestic Workers' Association/Project guidelines.
- e) Report your findings/survey to the class.

Imagine you are a domestic worker. You belong to a group of domestic workers who have been discussing how your employers should treat you. Write an Open Letter to employers on behalf of your group, to be sent to a women's magazine or a newspaper or church newsletter.

Imagine you are the teenage children of domestic workers. Write to the employers' teenage children, about how domestic workers should be treated. They are the same age, same class at school and same church as you.

FURTHER READING

57



WORKING WOMEN

Working Women is about the lives of South Africa's black working women. Women workers speak out about their problems at work and at home. They describe their struggles against the government, the bosses — and even their own husbands.

Working Women contains twenty-one interviews and is well-illustrated with many photographs.

Working Women will be published by SACHED and Ravan Press in May 1985.

P9-95

(SEE ALSO
P. 58 IN CT SCENES)

A Talent for Tomorrow

Life Stories of South African Servants

— Suzanne Gordon



Suzanne Gordon's biographies, based on several years of careful research and interviews, bring the lives of her subjects into a focus which has both depth and subtlety. The twenty-four lives portrayed here come from backgrounds which reflect the complex social fabric of rural South Africa. Entering domestic work by many different routes they survive and sometimes overcome the limitations of their working lives in ways which reflect a great spectrum of personalities and abilities. For some the 'talent for tomorrow' is a life sacrificed for a coming generation. For others it is the dawn of new opportunities as South Africa's servants begin to organise and bargain for a better deal.

Photographer: Ingrid Hudson

0 86975 243 X

R14.95

"NOMSA AND ELIZABETH"

(1 OR 2 PERIODS AND ...)

SOME ALTERNATIVE APPROACHES

The script is incomplete and there are many ways of using it eg:

- * Read it in pairs. One of you is Mrs Richards, one of you is Nomsa.

Discuss:

- If you really were Nomsa, what would you do and why?
- If you were Mrs Richards, how would you respond to Nomsa's problem and why?

Then between you, write your own ending for the scene. Some scenes could be acted later?

OR:

- * Read it in two's or three's.

Then half of the groups discuss what they think Nomsa should do, how, why.

The other groups discuss what they think Mrs Richards will/should do, how, why? (Make it clear whether the question is "What will she do?" or "What should she do?")

Then write your own ending for the scene in your group - or improvise one.

Some groups from each side act for the class. Then class discuss.

OR:

- * Roleplay in groups of 4, making up own endings which could involve at least one other person eg Mildred, Nomsa's friend.

- Some groups act their scenes for the class (different endings?)
- Then all discuss. Actors could stay in role and audience could speak from point of view of whomever they have been roleplaying in small groups.

OR:

- * All read the script in small groups and briefly discuss what will happen.

Then one group act it as far as the script goes and the rest of the class, the audience, tell the actors what they think: Give advice to Nomsa on what she should do ... to Mrs Richards, to Billy.

- The actors try to improvise there and then or each group could try on their own after the discussion.
- Some then perform for the class.

OR:

* If class need prompting before they improvise:

- Imagine that Nomsa meets someone while she is on the way to the corner or waiting in the shop: her friend Mildred or someone else to whom she can pour out her heart. "Nomsa, what will you say? Friend, what advice will you give? What about Billy?" And so on ...

OR:

- To some groups, "Imagine a happy ending for Nomsa ..."; to other groups, "Imagine a sad ending...".

WRITTEN WORK

- 1) The dialogue between Nomsa and her friend Mildred as soon as they have time off, about what has happened and what Nomsa should do.
- 2) The letter Nomsa writes to her daughter (if she is old enough to read), or to her old mother who is looking after her daughter. She can't come home because she is afraid of losing her job but she sends some extra money she has borrowed from Mildred.
- 3) You are a domestic worker on your way home on your day off and on the way you meet a friend, also a domestic worker. Write a conversation about your work.
- 4) You are an old domestic worker wanting to retire, but you don't know how you'll be able to survive on an old-age pension. Write the story of your working life as you look back on it now.

"⁶⁰THE VAN AARDE FAMILY

(2 SCENES - TO BE DONE IN 2 INSTALMENTS?)
ONE OR TWO WEEKS OF WORK.

WRITING THEIR OWN PLAYS

If they get really involved in these scenes, why not try to get them to write their own? They could write more scenes about this family, to follow on from these two scenes: there are suggestions below for doing this in stages. Or if they are inspired, they can go straight ahead and write their own scenes about people and situations they know well! If they need suggestions about how to write their own scenes, have a look at Page 32 or 77 in C.T. Scenes.

Please explain that their plays could be published in a booklet like this. Even if they aren't too happy with the script, it doesn't matter. As long as they have acted the scenes successfully, we can always try to polish the script until it gives a better idea of how they acted it.

Please, Mitchells Plain students,
give us some scripts too.

AFTER SCENE 1 : DISCUSS

It would be a pity to reduce the drama - and their response to it - to a comprehension exercise but here are a few questions to help the actors talk about living in District 6 and about leaving. Before the audience start firing questions at the actors, you could give time for the actors to discuss at least 1 question among themselves, while the audience discuss it in pairs.

POSSIBLE QUESTIONS TO ACTORS:

- (i) What is it like to live in District 6: good points? problems?
- (ii) What is your family like: are you a close family and do you all get on well? What problems do you have?
- (iii) How did you feel when you read that letter?
- (iv) How do you feel about moving: is there anything you will be sorry to leave behind? Is there anything you are worried about? What are you looking forward to?

OTHER QUESTIONS THEY COULD FIRST DISCUSS AMONG THEMSELVES:

- (v) Was the scene true to life or exaggerated? Give reasons for what you say.
- (vi) What will life be like for the family in Mitchell's Plain in six months' time: what will be better for them? are there any problems they will have to face? Of course you are guessing but base your guess on what you have heard about similar families.

AFTER SCENE 2 : DISCUSSION AND DRAMA.

POSSIBLE QUESTIONS TO ACTORS:

1. What do you like about living in Mitchell's Plain? (Ask each member of the family in turn).
2. What problems and worries have you had since you moved to MP? (Ask everyone ...)
3. Neighbours, why did you treat the new children like that?
4. Children, how did you feel when the neighbours treated you like that?
5. Parents, how did you feel when Mervyn was arrested? Auntie? Brothers and sisters - how did you feel?
6. Mervyn, why did you go and steal the tape? You've got a job - why didn't you get it on hire purchase?
7. Mervyn, how did you feel when you were arrested?

QUESTIONS TO BE DISCUSSED IN SMALL GROUPS, FIRST:

8. Is this scene true to life or exaggerated? Give reasons for your answer.
9. WHAT CAN THEY DO TO MAKE A BETTER LIFE IN MITCHELL'S PLAIN ?

MORE DRAMA:

Divide the class into groups of 4, half the groups to do scene a) and half scene b) and then choose several groups to act for the class. Or in one period everyone could try scene a) and in the next scene b). The scenes could be scripted - for homework? - or after they have been taped during performance.

- (a) Valin goes to three members of the family or friends, one after another, trying to borrow the bail money of R100. You must decide whether he would tell them the true story or try to hide it. Mervyn has to stay in jail until the bail is paid: maybe he only has to spend the night in jail?
- (b) Valin goes to the police station to bail out his son. He talks to two policemen, then he goes to fetch Mervyn and he takes him home. You must decide whether the police will lecture father or son or both and whether Valin will speak to his son in front of the police, or only after they are outside.

CARRYING ON THE PLAY : EXTRA SCENES

For the next two scenes you could use groups of 8, or 4 for scene c) and 8 for scene d): its easy to combine two groups to make 8.

- * Auntie arrives home - with or without Valin - very upset and tells everyone the story. You must decide whether she tells only family or the neighbours as well and show their reactions.

- * Valin brings Mervyn home from the police station and the whole family is waiting for them, except Auntie. Act the scene, showing all the different reactions. You must decide whether Mervyn has spent the night or longer in jail.

EVEN MORE DRAMA - LATER

- * Parents and older children after the younger ones are in bed. They start discussing Mervyn's problem (if he is 18 he'll be going to court; if he is under 18 it will be juvenile court). What should they do: is there anywhere they can go for advice or help? What can they do for themselves to improve things? All this could be just about Mervyn and the theft charge. Or it could be combined with the next scene:

- * Parents and children discuss what their problems are in Mitchell's Plain and what they can do to solve them:

What can they do by themselves to solve the problems?

Who can give advice or help - people they know? organisations?

How can they meet people who aren't snobs like their neighbours?

What should they do about their neighbours? You must decide whether only the older children will discuss this with their parents or whether all the children will. Or it could be two different scenes: one with the young ones and parents discussing: one with the older ones and parents.

STILL LATER:

Write another scene that follows on from this - maybe six months later, same family. Or write two endings, one HAPPY ENDING, one unhappy - or some pupils could write an unhappy ending, others a happy one. (Father short-time or even redundant? Mervyn in jail and getting into more trouble when he comes out? They make new friends through the sports club, parents' association, other civic organisations?)

RESEARCH PROJECTS ON⁶⁹ DISTRICT SIX.

ASK PEOPLE ...

Over the years many people have protested in different ways against the District Six Removals. If you don't know this story, make a plan to find out.

Who can tell you the story? Do you know anyone who lives in what remains of District Six? Anyone attends school or teaches in what is left of District Six? Anyone who goes to mosque or church or crèche in one of the few buildings left standing?

If they are willing, you could speak to them or even interview them and make notes of the interview. Some people might be willing to let you tape an interview but don't be surprised if people are unwilling to speak about the past because it is too painful to remember what they have lost.

OTHER SOURCES:

There are also books and collections of photographs and films that tell the story of District Six.* One young man, Yunus Ahmed, born and bred in District Six, has recently made a film about it. When he came home after six years at film school in India, he found that the Oriental Plaza had been built where his family's home had stood and all around was bare earth. His film is called "Grandfather, your Right Foot is Missing" (45 minutes).

* SACHED, Howbray, have a collection of photographs of District Six by George Hallett: "available for viewing and can be borrowed in special circumstances."

* Some teachers have used sections from Richard Rive's autobiography, Writing Black, about growing up in District Six for reading, "comprehension work," discussion, for Std 9 and 10.

PLEASE ADD YOUR SUGGESTIONS.

"REMOVALS" 65

7 SCENES — TO BE DONE IN 2 OR 3 INSTALMENTS
(BETWEEN A WEEK AND A MONTH OF WORK)

CASTING? There are speaking parts for 20 to 25 - and more residents could be added in Scenes 6 or 7.

The 5 VIP's/officials could rehearse Scene 1 and 2 as a group - VIP 1 could also do duty for Scene 2.

* The eleven residents could rehearse Scene 6 and 7 as a group - the last scene really spills over from Scene 6. If you want to use more actors, this is the easiest place to include them. Then the rehearsal would include some improvising.

* Scenes 3, 4 and 5 only two actors in each could be rehearsed separately in a corner while the two bigger groups take up most of the space.

TIMING?

PROBLEM: The play is too long to put on in a single class period or even in a double - if there is going to be any time for response from the audience. It could be done in instalments eg

- (1) the official side of the story (Scene 1 and 2)
- (2) a close-up of particular people's lives (Scenes 3, 4, 5)
- (3) the people stand together (Scenes 6 and 7).

But perhaps the whole play could be put on some time when the timetable is a bit more relaxed eg after exams, or even right at the beginning of the year (with a class you already know?) before the timetable is fixed or before all the books have arrived.

① REHEARSAL: at least one period in the separate groups and if enthusiasm runs high enough, maybe "homework time" as well or free periods or intervals.

② PERFORMANCE:

- at worst in 3 instalments (see above)
- if possible as a play - straight through without worrying about time.

Important to have time for the audience to respond straight after the performance.

③ FOLLOW-UP WORK: as long as you like, between one period and a month's work.

See next few pages.

PERFORMANCE

66

The first performance may be a run-through in class of the whole play or of a few scenes at a time, with the rest of the class as audience. This should spark off good discussion eg questions to the actors which they answer in role. The actors and/or audience may change the script at this stage and think up new scenes

In syllabus terms, this counts as "Oral Work" and "Listening Comprehension".

DISCUSSION STRAIGHT AFTER PERFORMANCE

- (1) What reasons did the officials put forward for the Removals?
- (2) What do you think of their reasons?
- (3) What would you say to them to convince them, if you had a chance?
- (4) What picture of life in District Six did you get from Scene 3? 4? 5?
- (5) How is this different from the picture that the officials gave?
- (6) Which picture do you think is more true to life? How do you know?
- (7) In the play: what did the residents do to protest against Removal?
- (8) If you had been residents in their position, what action would you have taken? Give as much detail as you can and give your reasons.

THE BIG QUESTION :

Do you remember what the writers said about the last scene of the play? They put something that happened at Crossroads into their play about District Six - not by mistake but on purpose because they think all Removals are the same, whether they happen under the Group Areas Act in District Six or anywhere else, under different laws in squatter areas like Crossroads or in rural areas.

Why do you think the writers say District Six and Crossroads are the same? Do you agree with them or not - give your reasons.

For further reading about Removals, see Page 113.

WRITTEN WORK ARISING FROM THE PLAY:

PS to TEACHERS: There's no WRITING TIME after REMOVALS in CAPE TOWN SCENES because we only started working together on the script about two weeks before the book went to the printers.

* Lynn or Mark writes a letter to an overseas or Johannesburg penfriend to explain the sudden change of address and to say how s/he feels about it.

* dialogue based on an imaginary interview or on a newspaper story of someone removed by Group Areas.

* a real interview with a past or present resident of District Six or other area under Group Areas threat.

* Using the theme "TWO SIDES OF A STORY":

THANKS TO RITA RAUBENHEIMER,
BELGRAVIA, FOR THE WHOLE
IDEA OF THIS THEME.

Divide the class so that half do each side of the story and can then compare, or give each small group a different task (there are six examples below) so that they can compare the slant afterwards:

1. (a) A VIP (Choose one from the play and write as they would speak) goes home and tells his wife or family his side of the story of the "NEW DEAL" for District Six.

(b) Aisie or Tiema (or choose any of the residents from the play and write in character) goes to tell a friend or family her side of the story about the letter that has come etc ...

Later compare the two versions, a) and b)

2 (a) Write a newspaper report on the meeting in Scene I and the speech in Scene 2, for a paper which supports the government.

(b) Write a report of the same things for a community newsletter or newspaper which supports the people.

3. (a) and (b): The same for Scenes 6 and 7.

Then compare the different sides of the story in class. Before or after, compare the coverage of important events in two different papers and include TV.

REWRITING THE PLAY

Scene 1 and 2 and 6:

- Imagine that VIP was giving his speech (from Scene 2) at the residents meeting in Scene 6 and they were free to ask any questions and give their opinion. The easiest way to do this is to act the scene, tape it if possible and write it down afterwards. Imagine that you are a television interviewer free to ask any questions you like. The VIP'S have just appeared on TV and have said more or less what they said in Scenes 1 and 2. Make a list of all the questions you would like to ask and try making up their answers too. Act the scene: you are free to interrupt at any point and they are free to reply. Tape it and write later....

Scene 8. 9 or 10?

Any two of the residents, former neighbours, meet again for the first time after the removal (eg at a wedding or a meeting or on the bus or train) and get talking about the old days and their lives have changed ... Make it clear how long it is since they last met - weeks, months, years?

STILL REWRITING THE PLAY - LANGUAGE WORK

- a) - Have a look at Scene 3 and discuss the language: do you like the way it is written or not? Give your reasons.
 - Ditto for Scene 4.
 - Ditto for Scene 5.
- b) - Just for fun, why don't you rewrite Scene 3 in more formal "Standard English" - ie the way Mark and Lynn are speaking. The easiest way to do this is to get talking and to tape it before you try to write.
 - Do the reverse for Scenes 4 and 5.
 - Each time compare the two versions of the same scene and say which you think works better in the play and why. By the way, do you think its necessary to give a list of words and their meanings at the end of a scene, as we have done for Scene 5?

FOR OTHER LANGUAGE WORK ON THIS THEME, SEE P.80,88

WRITING YOUR OWN PLAY

If you feel like writing a play, you could try the technique the Belgravia students used - telling two sides of a story. Remember how first they got the government officials to tell their side of the District Six story to the audience and then they got the people to tell the other side of the story.

(Thanks to Rita Raubenheimer, Belgravia, for the idea.)

- i) Take any controversial topic that you're interested in, any story that has two sides to it - or more than two.
- ii) Then get some people to start talking on the one side - and others to talk on the other side. Once they get going, the only problem will be to shut them up sometimes.
- iii) Ask the audience to comment and add their suggestions. Then try out the scene again - putting them on tape.
- iv) Later you can make a script from you tape and write in the stage directions.

ANY TOPICS HERE THAT YOU'D LIKE TO TRY?

MICHAEL JACKSON FANS

VS

Music lovers with different tastes who can't understand the excitement about him.

Students who want to drop out of school - show their different reasons.

VS

older brothers, sisters, friends who dropped out and are sorry/glad that they dropped out

Young workers really fed up with their deadened jobs who want to resign.

VS

parents or others who say "don't"

Parents with a fixed idea of the "right job" for their beloved child - or right marriage partner.

VS

the daughter/son with reasons for going her/his own way - and maybe with supporter(s) in the argument

Gamblers on a street corner, playing, drinking, enjoying themselves ...

VS

respectable people living nearby who don't approve and maybe call the police

High status people, snobs, who mock people they look down on ...

VS

they people who are looked down on - why? Of course they can also mock the snobs

DIFFERENT WAYS OF STRUCTURING YOUR PLAY:

Your scene could be like a formal debate or a panel discussion. Or you could try one of the techniques which you have seen in this book, for example:

- * In "REMOVALS" the two sides don't actually talk to each other - did you notice? First the government tell their side of the story to the audience (in the planning meeting and in the official speech) and then the people have their say. But you don't actually see them together in any scene: they don't actually confront each other.
- * In "SISTERS AT THE SINK" we see one side of the story first, the sisters' side, and then the brothers come in - and the parents? - and the fight really gets going.
- * In "WHO BUILT CAPE TOWN?" the FP'S try to tell their side of the story but the VIP's keep interrupting them. Then the YOUTH question both sides and make up their own minds.
- * In the plays about domestic workers you see the "maids" and the "madams" side by side - very different sides to the story!
(See Pages 55-61 in CAPE TOWN SCENES.)

Don't forget to send a copy of your play. We'll ask your permission if we want to publish it.

P.S. Before you send in your script, please check to see whether any of the scenes need a list of words and their meanings (like Scene 5 in "REMOVALS") to help teachers in other parts of the country especially.

BUT WHAT ABOUT GRAMMAR?

This part of the GUIDE gives an approach to language work which a couple of teachers have been working out in the classroom. We aren't applied linguists, we aren't experts of any kind but the books weren't helping us to teach grammar "in the context of the living language" as the syllabus requires and we had to do something.

THE PROBLEMS

- * We were tired of boring, often mindless, grammar exercises which ^{had} nothing to do with "the living language"

(Put into the Passive Voice: "The monkey ate the nuts". The female gender of sultan? ... Show the difference in meaning between "benevolent" and "beneficent". Name the parts of speech underlined. Name the tense. Find the gerund etc.)

- * We found that students could get full marks for an exercise (eg. on tenses) but would still make the same mistakes in their writing. Were we teaching them to fill in exercises and nothing else?
- * We spent hours, weeks, months, correcting the same mistakes in written work. In the end there was red ink everywhere, but students still didn't seem to learn from their mistakes or from our laborious corrections.

THE BIGGEST PROBLEM was how to get students to use standard English verb forms when they write and it was the same problem from Std 6 to 10. We needed a carefully worked out programme - not just a few exercises - to tackle the problem. There are programmes to teach English verb forms to foreigners but they are no use to our students who have a good command of English. That's why we tried making our own "verb programmes". The experiment is on Page 82 to 105 in the Guide and P. 89-102 in C.T. Scenes.

THE APPROACH WE'RE TRYING

The principles underlying our approach to language work are spelt out on the next page. We need criticism, suggestions, exercises, other language materials. If there's enough response, we could put together a booklet for classroom use, perhaps called "What About Grammar?"

AN APPROACH TO LANGUAGE WORK⁷²

(ONE ATTEMPT TO INTEGRATE LANGUAGE WORK WITH THE R

1. START WITH ORAL WORK: GET STUDENTS TALKING ENGLISH AS MUCH AND AS CONFIDENTLY AS POSSIBLE

2. GIVE TIME AND PLACE FOR DIFFERENT VARIETIES OF ENGLISH.

Many students are very good at switching in and out of the standard dialect to suit the situation: give time and status for them to show this versatility in the classroom (eg through drama) then discuss: when is the standard dialect of English appropriate in speech or writing and when is another dialect more appropriate?

3. Drawing on what interests them in oral work, get them WRITING AS MUCH AS POSSIBLE - FOR A REAL AUDIENCE, not only for the teacher/marker

4. TRY SOME (PRIVATE) DIAGNOSIS OF WRITTEN WORK, LOOKING FOR THE MAIN PROBLEMS WITH WRITING STANDARD ENGLISH.

5. DECIDE WHICH PROBLEMS WITH WRITING STANDARD ENGLISH SHOULD BE TACKLED - IN WHICH ORDER:

Which problems {
- Cause confusion about meaning?
- Lose the most marks?
- Carry a social stigma
- Worry students the most?

AND (NB!) WHICH ARE EASIEST TO TACKLE? ITS IMPORTANT TO SHOW RESULTS...!

6. TEACH SELECTIVELY: CONCENTRATE ON A FEW OF THE MAIN PROBLEMS FOR THE WHOLE TERM/YEAR - coming back to them again and again in different ways.

7. MAKE GRAMMAR LESSONS AND CONSEQUENT TESTS FORMAL AND IMPORTANT OCCASIONS, EXPLAINING/JUSTIFYING YOUR SELECTION AND APPROACH TO STUDENTS.

GOOD TACTICS TO DO AN ANALYSIS OF FINAL EXAM MARKS: Most marks go, not to isolated grammar exercises, lists of idioms etc, but to written work (Comprehension answers, compositions). Mistakes with verbs lose most marks.

8. Whenever possible MARK SELECTIVELY - to show students their progress with the main language problems. Mark to teach, not just to give a total ...

9. Instead of separate "grammar" periods, try to timetable "COMPREHENSION AND LANGUAGE WORK" FOR 2 PERIODS A WEEK (A DOUBLE PERIOD) TO START INTEGRATION - or language work may be reduced to quick, isolated exercises.

10. "GRAMMATICAL" ISN'T ENOUGH: GRAMMAR EXAMPLES AND EXERCISE CAN BE INTERESTING/FUNNY
(Same themes as other work? Separate theme/story line, just for fun, for "Grammar"?)

WHAT ABOUT THEMES IN LANGUAGE WORK?

In some language/grammar work we've tried keeping to the same themes as in the rest of the work. (eg. the work on Past Tense in C.T. Scenes Pages 92-97 grew out of the theme on Workers' Lives which started with "Who Built Cape Town?"). We'd like to know what you think about trying to keep to themes like these for grammar.

When we felt we were labouring those themes too much, we changed to "Breakdancing" etc for light relief. It might be a good idea to have a separate theme or themes for language work: funny, light-hearted, perhaps with some suspense or a sting in the tail ("The Good Old Days?" on Page 90 in C. T. Scenes is one attempt.)

What do you think? Light-hearted, funny language exercises will be gratefully received!

AND ANY CHANCE OF SOME HUMOUR?

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INDEX OF LANGUAGE EXERCISES

WHAT "GRAMMAR"?	WHAT ACTIVITY/SKILL?	WHAT THEMES?
	<p>NB, ① ARE THEY <u>APPLYING</u> THE "GRAMMATICAL RULES" WHEN THEY WRITE?</p> <p>② ARE THEY GETTING INTO THE HABIT OF <u>EDITING</u> THEIR WRITTEN WORK?</p>	
<u>PUNCTUATION OF DIALOGUE</u>	<ul style="list-style-type: none">- filling in punctuation marks in given dialogue- writing your own <u>APPLYING</u>- <u>EDITING</u> punctuation- filling in correct forms of given words- completing a (partial) definition of "sexism".	<ul style="list-style-type: none">- sexism at home.- sexism at work.
<u>PARTS OF SPEECH IN CONTEXT</u>		
<u>COMBINING SENTENCES:</u> <u>USE OF CONJUNCTIONS</u>	<ul style="list-style-type: none">- exam-type exercise to fix the different labels in mind. (they will probably be confused before, <u>perhaps</u> not afterwards!)- <u>APPLYING</u>- <u>EDITING</u> paragraphs: combining sentences to improve paragraphs. (Never mind the labels: "complex", "compound" etc: its clarity and logic that count)	<ul style="list-style-type: none">- sexism in advertising- male stereotype- smoking and health- women's work- male/female stereotypes in "romances".
A) simple		
B) complex		
C) compound		
D) <u>PARAGRAPHING</u>		

80	SEQUENCE OF TENSES USING PAST TENSE IN CONTEXT	EDITING a story which has mistakes in tenses.	LIFE-STORY (OF A "FORGOTTEN PERSON", WELL-KNOWN IN DISTRICT SIX.)
80	SUBJECT-VERB CONCORD: USING PRESENT TENSE IN CONTEXT.	Choosing the correct form of the verb from two given in brackets in newspaper article: exam-type exercise.	REMOVALS
81	PARTS OF SPEECH IN CONTEXT <u>NOUNS AND ADJECTIVES</u> <u>PREPOSITIONS</u>	Supply correct form of words in paragraph Fill in missing prepositions in a paragraph.	MUSIC (REGGAE)
82	PRESENT TENSE IN CONTEXT <u>SINGULAR OR PLURAL FORM</u> NB MANY FIND PRESENT TENSE MORE DIFFICULT TO "STANDARDISE" IN THEIR WRITING THAN PAST TENSE - WHICH MAY BE A GOOD REASON FOR TACKLING PAST TENSE FIRST, TO SHOW RESULTS.	Choose singular or plural form as appropriate, from two given in brackets, in story. + COMPREHENSION QUESTION + OPINION + APPLYING → PARAGRAPH EDITING	1: BREAKDANCING. STORIES 1-6 ABOUT YOUNG PEOPLE AT WORK OR JOBHUNTING.
87	PAST TENSE IN CONTEXT. STORY 7:	EDITING a short story - verbs underlined in Para. 1. Not all verbs wrong and N.B. some need to remain in or be changed to Present Tense: <i>no use mechanically changing verb forms.</i> Short opinion questions: one Past, one Present Tense = Some APPLICATION	STYLES! AN OLD WOMAN LOOKS LOOKS BACK
88	STORY 8:	EDITING a longer story: 1st sentence correct to get them started; then choice of Present + Past Tense given in brackets for 1st 2 paras. Then no clues.	WORKING LIFE, REMOVALS (AN EXAMPLE OF GETTING PEOPLE TO TELL THEIR STORY - INTERVIEW)

WHAT "GRAMMAR"?

NB 90. METHOD OF TEACHING TENSES

91 - INTEGRATING SET-WORK + LANGUAGE WORK

92 - RATIONALE TO GIVE CLASS.

93 - VOCABULARY

NB 94 METHOD OF MARKING SELECTIVELY

97 SUMMARISING INFORMATION

99 WRITING/ORGANISING PARAGRAPH ON GIVEN TOPIC.

100 NOTEMAKING

100 ESSAY-TYPE EXAM QUESTIONS

102 PAST TENSE

+

103 COMPREHENSION

WHAT ACTIVITY / SKILL?

NB! Using **verb** checklist = Oral Work

EDITING + RE-EDITING=APPLYING.

(includes pair work: learning to work with partner.)

Deducing from context

APPLYING (YOUR OWN SENTENCES)

diagnosing own progress/problems from marking → EDITING.

going back to the text and reading for evidence required: page references given

1st sentence given to indicate topic and page ref's: select information on topic;

APPLY → COMPLETE PARAGRAPH

EDIT: check verbs.

headings given + page references for already familiar information.

clues on how to organise information in essay.

EDITING in a serial story with random mistakes in Past Tense.

APPLYING - written paragraphs or next instalment of story.

WHAT THERE?

THE PEARL: SETBOOK.

also: forgotten people, rich/poor. (in a Mexican village.)

"THE PEARL"

events and characters.

Serial Story about a Welsh mining village:

Love, Death, Justice? - with some suspense.

LANGUAGE WORK AFTER

"SISTERS AT THE SINK" OR "BOYS WILL BE BOYS..."

PUNCTUATION EXERCISE: HOW TO WRITE A DIALOGUE/SCENE

1. Re-write the following as a dialogue, using the correct form for a play:

a)

peter darling your son needs his nappy changed again

joan hes your son too isnt he

peter of course hes my son darling but you know nappies arent my favourites women are so much better at that kind of thing darling

joan practice makes perfect its time you got used to changing our sons nappies darling.

and/or

b)

mr X I cant find my shirt

mrs X the clean washing is all in the bedroom cant you see

mr X but my shirt isnt ironed

mrs X the iron is in the kitchen its quite easy to plug in

mr X but

mrs X put the ironing blanket on the table first

mr X but

mr X if youre going to burn something please make sure it is not my ironing blanket.

2. WRITING YOUR OWN DIALOGUE (=PERSONAL WRITING + PUNCTUATION EXERCISE)

- a) Continue dialogues 1(a) or 1(b) for 15-20 lines (perhaps with Victorian-style asterisks in case of swearing?)
- b) or teacher could supply first line or first exchange of a dialogue on similar theme.
- c) or students could have a free choice: any situation where people are discussing what is girl's/woman's work and what is boy's/man's.
- d) or teacher could supply similar situations

NB EDITING = AN IMPORTANT SKILL/HABIT TO DEVELOP

Labour-saving to say in class before taking in dialogues for marking: check the punctuation of your partner's dialogue and point out errors for correction now.

3. a) Look AT A DIALOGUE IN "CAPE TOWN SCENES" and check/edit the punctuation in your own dialogue.
- b) SWOP WORK WITH A PARTNER AND CHECK/EDIT EACH OTHER'S

PARTS OF SPEECH - IN CONTEXT

Give the correct form of the word in brackets. Write only the number and the correct answer.

"Sexism" is a word found only in very modern dictionaries. It means (discriminate) 1. _____ according to sex. For example, women have (tradition) 2. _____ been paid less than men, even when they have the same (qualified) 3. _____ and do the same jobs, and many courses and jobs have long been reserved for "men only". Some women receive (privilege) 4. _____ treatment in some spheres but women in general do not have equal rights and opportunities. Most women are victims of (exploit) 5. _____ at work and at home. In most western countries, laws have been introduced against sexism, as they have against racism.

SIMPLE, COMPLEX, COMPOUND SENTENCES

A) COMBINE THE FOLLOWING SENTENCES TO MAKE A SIMPLE SENTENCE (ie a sentence with only one main verb)

1. Women in seductive poses are often used in advertisements. They are used to sell cars, cigarettes, whisky, aftershave, or anything else.
2. Men are used in advertising. They are ruggedly handsome. They are used to sell cosmetics, perfume and other products to women.

B) COMBINE THE FOLLOWING SENTENCES TO MAKE A COMPLEX SENTENCE (ie a sentence with one main clause and one or more subordinate clauses. It's safer to avoid the conjunctions 'and', 'but' and their equivalents.)

1. Most boys are taught that it is "unmanly" to show weakness or gentleness. They try to be rough and tough at all times.
2. Boys are taught that it is "womanly", not "manly", to show emotion. They grow up hiding their emotions. This causes serious problems
3. The sexist stereotype says all boys must be strong, tough, rough. This stereotype has damaged individuals. This stereotype has damaged society as a whole.
4. "You too will be as manly and attractive as that cowboy or racing driver. You smoke the man's brand of cigarette."
5. We object to that sexist motorbike advertisement. It shows a woman riding at speed. She is wearing a bikini. She is not wearing a crash helmet.

COMBINE THE FOLLOWING SENTENCES TO MAKE A COMPOUND SENTENCE

(ie a sentence with more than one main clause. You will need to use 'and', 'but' or their equivalents.)

1. In the advertisements smokers always look fit and youthful. In reality, smoking endangers your health. It may even endanger your life.
2. In Britain, by law, every cigarette packet carries a health warning.
Every cigarette advertisement carries the same warning.
You will notice that the brand name is printed large and clear.
The warning is in very small print.
3. He started jogging and found he couldn't breathe.
He gave up smoking forty a day.
He soon gave up jogging too.

EDITING PARAGRAPHS:

COMBINING SENTENCES TO IMPROVE PARAGRAPHS.

Combine these sentences to make a better paragraph. Your sentences may be simple, complex or compound but you must end up with a clear, logical paragraph. Check by reading your paragraph out loud.

1. It is often said that a woman's place is in the home.
Many women have full-time jobs like their husbands!
Often, working women must do all the household chores as well.
These women have two full-time jobs, one at work and one at home.
This is an unjust division of responsibility.
2. That book is about women working.
The book is illustrated with some striking photographs.
One striking photograph shows a woman at work in a company boardroom.
It is the middle of the night.
She is busy polishing the boardroom table.
It is a huge table.
By day, important company executives sit around the boardroom table.

(See Page 57 for details of "WORKING WOMEN", a new book.)

3. She has to be young, beautiful and unable to look after herself.
He has to be tall and handsome.
He comes to her rescue.
They live happily ever after.
The writer gets richer from yet another book written according to the old formula.
4. All her novels seem to follow the same formula exactly.
You can guess what will happen to the stereotyped hero and heroine.
Her novels are all bestsellers.
They bore me to tears.
I prefer cowboy books.

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LANGUAGE WORK AFTER

"THE VAN AARDE FAMILY" AND "REMOVALS."

1. SEQUENCE OF TENSES - USING PAST TENSE IN CONTEXT.

(this could be used as a short introduction to long exercises, C.T.S. P. 90-97)

HERE IS A STORY SOMEONE HAS WRITTEN RATHER CARELESSLY. READ IT CAREFULLY AND WHEN THERE IS A MISTAKE IN THE USE OF THE PAST TENSE, WRITE THE CORRECT WORD.

Mrs C-, a lifelong resident of Chapel Street in District Six, died last week after being taken ill at a meeting of the Derby and Joan club. Her older neighbours remember to this day how she is left a widow in her twenties with six children to support. When the welfare lady came to see her and tells her that she should put the children into a foster home, she insists that she will manage somehow. Her neighbours were all hard up but they helped wherever they can and over the years they prove themselves to be good neighbours.

Mrs C- find a job at the biscuit factory across the road. Often she has to work overtime to pay the bills but somehow, with help from the neighbours and with the older children looking after the little ones, she managed. She was determined that all her children will finish school and they did so. Today each of them has a different job - as a music teacher, a mechanic, a dressmaker, a nurse, a secretary and a journalist - she would have been proud to see them at her funeral.

It is a big funeral because so many of her old neighbours and their families come back to the old church in District Six for the occasion. They come from Bonteheuvel and Hanover Park, Mitchells Plain and Atlantis, to the small corner of District Six which survives the bulldozers.

2. SUBJECT - VERB CONCORD - IN CONTEXT.

(This is quite a difficult exam-type example, to be used after exercises on Page 82-85)

CHOOSE THE CORRECT FORM OF THE VERB FROM BETWEEN BRACKETS.
WRITE ONLY THE NUMBER AND THE CORRECT WORD.

Removals under the Group Areas Act (1) (is/are) the "most powerful force in perpetuating crime and violence", studies undertaken by the Institute of Criminology at the University of Cape Town (2) (has/have) shown. Furthermore, violence on the Cape Flats and exposure to violence in films and on television (3) (has/have) a direct causal link - and the street violence on the Flats (4) (is/are) directly related to the social, economic and political deprivation in communities on the Cape Flats. (5) (This/These) (6) (is/are) some of the startling conclusions drawn in a study published yesterday. The researcher, (7) (say/says) that crime rates and violent gang activities (8) (is/are) on the increase and many people's freedom of movement (9) (is/are) restricted by fear of gangs. Social life and relationships as well as protection and childcare offered by extended families (10) (has/have) been disrupted by forced removals in terms of the Group Areas Act.

Source: CARE Times 27/10/81

LANGUAGE WORK AFTER

"MOVE TO THE VIBE!" AND REGGAE
Discussion.PARTS OF SPEECH - IN CONTEXT.

1. Fill in suitable nouns or adjectives. Write only the number and the correct form of the word in brackets:

Rastafarians are an important (1) (culture) force in Jamaica. Their movement expresses the suffering of black Jamaicans, and their (2) (resist) to (3) (oppress). It is a (4) (religion) and (5) (revolution) movement, based on the (6) (believe) that the black man must return to Africa. Rastafarians are (7) (peace) people who do not eat meat because they are (8) (vegetable). Bob Marley, the prince of Reggae, was Rastafarian and an (9) (inspire) to other musicians. His music expressed Third World suffering and (10) (defy). (10)

2. Fill in the correct prepositions. Write only the number and the answer.

Bob Marley was a reggae musician (1) _____ great importance. He became a Rastafarian because of his deep need _____ (2) religion. He grew up (3) _____ a ghetto where he lived (4) poverty and became famous (5) _____ New York (6) _____ Cape Town. He performed (7) _____ the Zimbabwe Independence Celebrations (8) _____ thousands of jubilant Zimbabweans. When Bob Marley died (9) _____ cancer, his death was mourned (10) _____ people over the world. (10)

Source:

These language questions follow on a passage and comprehension questions from English Teachers' Resources, SACHED, Mowbray; based on "Reggae Rhythms" by Chris Chapman in STAFFRIDER. These questions were included in mid-year exam paper mostly about music which was well-received. - Std 9, English Second Language.

LANGUAGE WORK — TENSES

(A SERIES OF PEOPLE TALKING)

AIMS

Stories 1-6 in the "PEOPLE TALKING" series could be used as an introduction to, substitute for, follow-up to the more sustained (more useful? more tedious?) work on the present tense; based on "THE PEARL" (CTS Pages 98-100)

Stories 7 and 8 could be used before or after the work on the past tense based on various stories (CTS Pages 90-97)

METHOD?

See Page 90 for details.

STORY 1 : BREAKDANCING !

"This supermarket is quite empty to-day, (isn't /aren't) it? And just look at the packers. They (is/are) taking advantage of the quiet. What (do/does) they think they (is/are) doing? (Is/Are) that what you call breakdancing? It certainly (seem/seems) very energetic to me. In fact, it (look/looks) as if that young woman (are/is) about to break her neck! What will these young people (think/thinks) of next? Where do they (get/gets) all this energy from?

What (is /are) that young man doing next to the cooldrink bottles? He will break everything if he (isn't/aren't) careful. The rate he (is/are) going, he (is/are) likely to have arthritis long before he (get/gets) to my age. But perhaps I (have/has) the wrong idea - perhaps it is exercise that (keep/keeps) them supple. I can't believe my eyes - just look how they (move/moves). It really (is/are) graceful and clever, I must admit. And do you (know/knows) what, I think they might be miming us!

Sometimes I quite (enjoy/enjoys) coming to the supermarket. It (makes/make) me feel young at heart to see what the young people (get/gets) up to. They (manage/manages) to liven up their boring jobs, (doesn't/don't) they? It (is/are) enough to make me forget high prices and low pensions - for a moment."

1) WHO IS TALKING - how do you know?

2) WHAT DO YOU FEEL ABOUT BREAKDANCING?

Then write your own paragraph about a breakdancer you have seen : how s/he dresses, how s/he moves.

For all these stories, discussion could lead to written work or vice versa. If there's any written work, it should be checked by the writer and then a partner. Then a few responses can be read aloud in class.

STORY 2: ON HIS BICYCLE

What a fantastic rider that boy is! He (moves/move) that delivery bike like a racing bike but it (is/are) just a heavy old wreck. Look how he (glide/glides) and (skate/skates) through the traffic. He (looks/look) as free as a bird, (doesn't/don't) he? Yes, that (is/are) Derek. I (don't/doesn't) know how he (manage/manages) to do it on that ancient bike. He (have/has) amazing balance and control and certainly (isn't/aren't) nervous of the traffic, (is/are) he? It (make/makes) me nervous just looking at him. How on earth (do/does) you think he (do/does) it?

What (is/are) Derek's story? When we bumped into him in the Gardens last week and he told us his story. He (leaves/left) school in the middle of Std. 9. He (does/did) Maths for Std 8 and (past/passed) it and then when he left school, he (hopes/hoped) to do a trade, maybe fitting and turning. It was a big shock to him when he (discovers/discovered) that nowadays it (is/are) very difficult to get an apprenticeship, even if you have got Matric with maths. It (takes/took) him three months to find a job and in the end he (become/became) a "delivery boy" for the firm where his cousin was working.

At first he (was/were) not unhappy because he (had/have) R53 in his pocket every week after tax. But before long he (found/finds) that he was getting bored with riding around. For a while, he thought of going back to school or going to night school but now he has given up that idea. He was also thinking about going to sea until he (hears/heard) that they have been laying off ordinary seamen lately and to get anywhere you need Matric. People say there (is/are) better prospects in the navy or the police or the army but he (is/isn't) at all keen.

WHAT DO YOU THINK HE SHOULD DO?

STORY 3 : INVISIBLE PEOPLE

Doreen is a cleaner at a college and she (says/say) that it (is/are) amazing how the students who (are/is) the same age as she is and only one year ahead in their education, (does/do) not seem to notice her at all. She (sweeps/sweep) around their feet and they (go/goes) on talking about things they would hate anyone to overhear or repeat. They (act/acts) as if she is invisible.

Sometimes they even (drop/drops) litter at her feet and (don't/doesn't) apologise - they (seem/seems) to think she (is/are) a machine to sweep up after them. Sometimes she even picks up a piece of rubbish that people drop and (give/gave) it back to them, saying "I think you dropped this". They (does/do) not even bother to apologise. In fact they (misses/miss) the sarcasm completely and say, "Oh don't worry about it, it's only junk". Other people (reports/report) similar experiences as waiters or waitresses or shopworkers.

HAS ANYTHING LIKE THIS HAPPENED TO YOU?

STORY 4 : GOING SHORT

Nosipho has just completed Matric in Cape Town. She (knows/know) that there (is/are) a great shortage of nurses and she (has/have) always wanted to be a nurse like her aunt. But when she applied to Groote Schuur for training, she was told that because she is classified "African", she (is/are) not allowed to do her training here. She (has/have) to go to the Eastern Cape. Her mother (is/are) a domestic worker, her brothers and sisters (is/are) still at school and her father died several years ago so there (is/are) no way they can afford to send her all that way for training.

This (mean/means) that she (has/have) been forced to look for a job in Cape Town and there (is/are) very few prospects for her. At the moment, she (is/are) looking for a job as a domestic worker like her mother. As she (say/says): "Cape Town will be short of one more nurse and I will be short of a future".

DO YOU KNOW OF OTHER YOUNG PEOPLE WHOSE
CHOICE OF TRAINING AND WORK IS RESTRICTED BY LAW?

STORY 5: "MEN ONLY" JOBS

Zubeida spend her days and most of her evenings serving customers in that cafe on the corner. You can see she are really frustrated - she desperately want to be a journalist but her parents has the idea that it isn't a job for a woman. What make her furious is that her brothers is allowed to choose their own careers and her sister the same age is doing a secretarial course with her parents' approval. She has spent all year trying to convince her parents and now they say they may allow her to attend part-time evening classes in journalism next year or the year after, if she are determined. But they still say they doesn't want her to work as a journalist.

But for the moment, there she is in the shop all day. She read every newspaper and newsletter she can lay hands on. When she have time, she write in a diary. She also spend a lot of time eavesdropping on a group of children who play the machines instead of going to school. She plan to interview them and write their story.

She long to meet others who enjoy observing people and writing. She are dying to get out into the wider world ...

- ① DO YOU AGREE WITH ZUBEIDA'S PARENTS THAT JOURNALISM IS AN UNSUITABLE JOB FOR A WOMAN.
- ② MAKE A LIST OF ANY JOBS THAT ARE GENERALLY REGARDED IN S.A. AS BEING "MEN ONLY" AND JOBS FOR "WOMEN ONLY"
- ③ SAY WHERE YOU AGREE WITH THIS KIND OF JOB RESERVATION OR WHERE YOU DON'T - AND GIVE YOUR REASONS.

In Story 5 and 6, the verbs are underlined in the first paragraph only, as a help. Write the correct form of the verb wherever necessary in the passage.

See playscript
"WHOSE WORK IS WHOSE?"
details on Page 108

STORY 6: VULTURES?

Leon's casual job is rather grim and unusual. Every weekend and sometimes during the week as well, he work with a breakdown truck. You have probably seen them. They cruises around until the early hours of the morning, listening in on the police wavelength. It are actually illegal to listen in but that is how they find out about accidents. They rush off with their emergency light on and often they is first on the scene. Sometimes Leon are there when the Metro Unit arrive with its jaws of life and free people who is trapped in wreckage.

Leon say that people sometimes call them vultures because they are always at the scene of death and destruction. And they makes their living out of it but Leon insist that they give an important service. He also say that he have learned one lesson he will never forget: he has made up his mind never to drink and drive. The terrible sights he have seen have put him off for life. In fact, he reckons that before anyone get a driver's licence, he or she should spend a Friday or Saturday night in the casualty ward of a big hospital. He feels that once they see what drinking can do to people, they will never drink-and-drive again.

- ① WHAT DO YOU THINK OF LEON'S "CASUALTY" PLAN?
- ② ANY BETTER PLANS YOU CAN THINK OF TO STOP PEOPLE DRINKING-AND-DRIVING?

87 Now FOR THE PAST TENSE.

If you're planning to work on the PAST TENSE, have a look at the sustained / long drawn out work in CAPE TOWN SCENES, based on three stories:

1. THE GOOD OLD DAYS?
2. AN OLD MIGRANT WORKER LOOKS BACK
3. THE STORY OF OSCAR.

For the first two, all the instructions are in CAPE TOWN SCENES. For THE STORY OF OSCAR see also Pages 101-105 in this GUIDE.

See also Page 80 in this GUIDE for another past tense exercise.

STORY 7: STYLES

Most of this story is set in the past so make sure the verbs are in the past tense when they need to be. If something is happening now, the verb should be in the present tense.

The old woman sat on the beach and look around her. She seem shocked when she saw the bathing costumes they are wearing. Then she start to tell us about fashions in bathing costumes when she was young. We can hardly believe it when she told us that they use to wear full length bathing dresses. She told us proudly about her favourite navy and white bathing dress which she use to wear with white stockings and navy shoes. They actually went into the water wearing a whole outfit so it wasn't easy to swim. There is also strict separation between men on one side and women on the other. No mixing is allowed. We ask her to show us a photograph sometime and she laugh and said she would.

Her old friend who is sitting next to her was delighted with the styles she saw on the beach. She complain that the bathing clothes they wore in the old days were heavy and awkward. They can't really swim in all those clothes but they were forced to wear them. She said she envied young people the freedom they have nowadays to dress as they please. She even said she was sorry there were no nudist beaches in her day so she can never wear her birthday suit to the beach.

Then we all have a long discussion about modern styles. In the end, we agree that we have much more fun with clothes to-day but maybe some of our styles are really silly and maybe our grandchildren will laugh at us when they saw the photographs.

- ① Describe a style that you (or others) used to like, which has gone out of fashion.
- ② Describe a style that you like at the moment.

STORY 8 : NEXT DOOR TO KIRSTENBOSCH.

Most of this story is set in the past so make sure the verbs are in the past tense where necessary.

John was born in Kirstenbosch village just over forty years ago in the house where his grandparents lived and died. It was a friendly closeknit community and everyone (walked/walks) around freely at night, even though there (were/are) no streetlights. People recognised each other by their footsteps and (will/would) call out greetings long before they (can/could) actually see each other.

At that time there (was/is) no electricity in most of the houses. Every afternoon John and the other children (went/go) to collect wood in De Beers Bos down the road and in winter everyone (sat/sits) around the woodstoves. Water (had/has) to be fetched from the tap outside the landlord's house, two doors away.

The children went to the "old school" nearby, and John remembers the slates they carry with them. The "old school" was a very dilapidated brick building and there is great excitement when it is demolished and the "new school", a wooden building, was built next to the church.

For higher primary classes the children attend the Gandhi Memorial School on the corner of Main and Kildare Road in Newlands. There, Hindu, Muslim and Christian children sat in class together and enjoy each other's festivals. It costs a penny to take the bus from Kirstenbosch to school and some days the bus was so full it is easy to dodge the conductor. Then John will make a beeline for Dawoods, the shop near the school which was run by the family of one of his schoolmates. He will emerge with three shocking pink star sweets for his penny busfare.

On Thursday nights John had a part-time job in the landlord's shop. He is kept busy weighing and wrapping up flour, sugar, salt and other groceries for the crowds who filled the shop on Friday, payday.

His first job after he left Livingstone Highschool is as a Post Office messenger for £4 a month and a ten shilling bicycle allowance. Later he went to work as a cleaner in the GPO in town at the grand wage of £10 a month. He remembers joking that he will one be as rich as a teacher - at that time teachers earned £30 a month.

John still has nightmares about the floor of the GPO in town. The floor stretched all the way from Plein Street to Parliament Street. Nowadays the floor is a sensible colour that did not show the dirt but at that time it is white. It was tramped on by hundreds of people every day but it is supposed to be kept shining white! Once a week, the white floor has to be scrubbed and the cleaners were lined up at 6 o'clock in the morning at the Plein Street end, each with a bucket of water. When the supervisor shouts "Go" they set off at a run, bucket in hand and sprinkle water all the way to Parliament Street. Then they ran back to Plein Street to pick up rags full of soft soap. On their knees they scrub their way back to Parliament Street, and then ran back and collect dry rags to mop up all the soapy water. Then it was time for the last stretch. They have to shine the whole floor with rags - all before breakfast at 8. Then the doors are opened to the crowds who came to dirty the shining white floors.

It was a long haul before breakfast. It was a long way from Plain Street to Parliament Street - and no mops and no scrubbing brushes are allowed. It was a long day from 6 am to 6 pm, with a two hour break in the middle. From there, it was a glorious promotion to being a postman ...

While John is still in his teens, his family were served with an eviction in terms of the Group Areas Act. They were stunned to hear they will have to move to the Cape Flats which was outside the Cape Town they knew. Neighbours, landlord, shopkeepers are all forced to move to Manenberg, Athlone and elsewhere. The closeknit community was destroyed.

Most of the houses are still there including No. 11, Moss Street, Fernwood Estate, Kirstenbosch where John used to live. The houses have been "restored" by developers, they now have running water and electricity, and there are streetlights, but other people are living there.

The new school the children are so proud of was demolished and for years the foundations lie bare until recently a creche was built on them. The Gandhi Memorial School is no more and a few years back Dawoods shop is also forced to close, although the neighbours sign a petition to the Group Areas Board.

The beautiful old stone church of the Good Shepherd over the road from Kirstenbosch is still there. The peaceful old graveyard remains, with the graves of grandparents and friends and John's wife's mother. People still come from far and wide to tend the graveyard and to clean their church and hold services there. Their children still come to get married in the church and their grandchildren are baptised there.

For more than twenty years, John cannot bear to go back to the place where he grew up because it was too painful to remember. Not long ago, he and his wife take a difficult decision. They decide to rejoin the old church of their childhood and they took their children with them. They also showed their children the homes of their parents and grandparents. They felt their children had a right to their history.

Source: interview with John Valentine, 1984.

(THANKS to John Valentine for allowing this story based on the interview to be published and APOLOGIES for tampering with the verbs to turn the story into a language exercise. Students have found it a powerful story all the same.)

METHOD

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(This is ONE METHOD OF TRYING TO TEACH STANDARD ENGLISH TENSES.)

NB

It's worth trying to find out whether the kinds of "mistakes" you are tackling are just mistakes or whether they are features of a dialect of English which differs from the standard dialect of English (i.e. is the student in fact following language rules you are unaware of?) Unfortunately not much work has been done on these questions in South Africa yet...

- ① CHOOSE THE STORY YOU WANT TO USE (from 1-6 give practice in PRESENT TENSE; 7 and 8 PAST TENSE, which needs second column of CHECKLIST.)
- ② CLASS study VERB CHECKLIST: CAPE TOWN SCENES P. 102 (first column only - cover second column for now)
Aim? To show students how to use this CHECKLIST for reference in future.
- ③ STUDENTS TELL THE STORY - they read aloud in turn, one or two sentences each. No pens or pencils allowed at this stage. Try to make it as much like storytelling as possible in the artificial classroom situation.

WHAT ABOUT MISTAKES?

Either: teacher quickly supplies right answer and student repeats sentence - correctly.
(i.e. minimum interruption to the flow of story).

Or: class refer to CHECKLIST and everyone shows partner where to find correct form of verb. (i.e. teaching how to use checklist, for future reference. Useful, but try to get the story going again eg. by repeating or getting students to repeat parts.)

- ④ When they have heard the whole story, each student ticks correct answers, referring to CHECKLIST when necessary.
- ⑤ Partner checks, referring to CHECKLIST to prove points - and appealing to teacher if still in doubt.

At this stage, teacher should notice if there are any points of confusion - not just carelessness - and tackle them with whole class before they read the story aloud again e.g. it is perfectly logical to treat "everyone" as a plural like "all", but grammatically incorrect. Often, this is the time when one sees the flaws in an exercise one has made up!

- ⑥ Then students, in turn, read the story aloud again - probably now more aware of standard form of the verb. Do they follow the story at the same time? Perhaps not, if they need to concentrate hard on the verbs. Hence the questions after each story....

7. Discuss the questions after the story. It's worth giving a minute or two for everyone to discuss the answer(s) with a partner. If the teacher puts the question(s) to the whole class at once, it's possible that only a few (the usual few?) will have time to work out the answer and respond. Especially when they have been doing a fairly mechanical exercise, they may have missed or forgotten the point of the story. They may need a minute or two to get the story in focus.

8. What about TRANSFERRING their knowledge from the exercise to their own writing? This is the crucial stage often left out of "grammar lessons". They should now write a short paragraph based on one of the questions discussed: this paragraph should involve the use of whatever they have been practising (eg present tense.)

9. Whether they write in class or for homework, the teacher could say: "Now check the verbs in what you've written. If you're not sure, use the CHECKLIST."

10. Then partner checks, also using the CHECKLIST when necessary. Teacher circulates and spot-checks.

11. Call for a few interesting paragraphs to be read out in class: the teacher may notice some while s/he's circulating or just ask for volunteers. Respond to what's being said, that is, praise interesting content; *don't only concentrate on grammar.*

At the same time, notice whether the writer/reader and class correct non-standard use of verbs. The teacher may state a few sentences correctly and ask the reader to repeat. The aim here is a difficult one: to keep interest in the story and to drill standard form of the verb without killing the story.

Sometimes this stage may be mainly useful to show the teacher how little learning has been transferred from the exercise to their own writing! Then it may be a good move to enjoy the story, give up interrupting/correcting, and make plans to come back to this kind of work again - and again.

THIS IS AN EXPERIMENT. RESPONSE, PLEASE. ←

This is an experiment ... in how to teach students to use standard English forms of the verb when they write ... This approach has been tried over several years and we feel it works more than other approaches we've tried but it certainly hasn't been "researched" and "proved effective". We need constructive criticism and we need anything that works better - please.

91 LANGUAGE WORK BASED ON "THE PEARL" LEARNING TO EDIT WRITTEN WORK.

These passages are a summary-with-commentary on "The Pearl", a book which is often prescribed. You could try the exercises even if the book isn't prescribed: a series of language exercises, oral and written, in:

1. the standard English form of the PRESENT TENSE - especially the tricky "s" added to the verb for "he/she/it"
2. useful new VOCABULARY - to encourage a slightly more analytical kind of discussion.

TIMING

- * The work on P98-100 of C.T.S could be done in three (weekly?) instalments, each either a single period plus homework which must be done and checked at the start of the next period, or each instalment a double period including "homework". It would then be the "comprehension and language work" three weeks running.
- * Revision Worksheets 2 and 3 could provide another 2 or 3 weeks of "comprehension and "language work" and/or "setwork"; reinforcing the work on present tense and vocabulary and giving practice in selective reading (summary) and paragraph writing (more summary)

INTRODUCING/JUSTIFYING THIS KIND OF WORK TO THE CLASS

^{four}
To [^]teachers' surprise, there were no complaints about this work being childish, unnecessary etc. not even from 'academic stream' Std 9 English Second Language classes. The work was formally introduced as the MOST IMPORTANT GRAMMAR FOR EXAM PURPOSES:

1. an analysis of how marks are lost in exam papers largely through errors in standard English verb forms;
2. "Never mind if it seems a bit childish: we need to drill the present tense for a while - with no interruptions - so we can keep hearing the standard form of the present tense for a while"
3. "The most important thing is that you learn to EDIT your own written work: check and re-check, using the chart (Page 102) whenever you need to.

You must get in the habit of CHECKING THE VERBS in your written work and in exams or you will be throwing away good marks."

And maybe add for good measure, if this is what you hold:

?
"We're not trying to change the way you speak - as long as people understand you, they won't worry about the verbs and if you want to speak standard English sometimes, that's up to you! It's your written work we're worrying about"

NB

IF "THE PEARL" IS A SET BOOK, USE
THESE EXERCISES AFTER THEY KNOW
THE BOOK, NOT BEFORE ... OR
YOU COULD KILL THE STORY.

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1. THE STORY

Why not have fun with the story first - acting out parts, discussing it - before you "mine" it for language work? Some of us could reduce "Romeo & Juliet" to a punctuation exercise!

2 THE DRILL

GI Scan NB! Once the story is familiar, it will be easier to do a new kind of exercise with it - a language drill of a kind they've never tried before. If they are still puzzling over the names or events of the story, it will be hard for them to do anything else at the same time and they will be distracted from the drill. Once the drill, oral and written, is over (i.e. stages (a) to (d) on Page 98), it's time to look at meaning (i.e. stage (e) on Page 99). It's too much to expect anyone to drill and read for meaning at the same time so there needs to be a separate stage when they look at the meaning of the passage.

3 USING NEW VOCABULARY

To encourage good guessing, the meaning of some of the underlined words will be clear from the context, whether they already know the story or not. If they know the story, they will possibly be learning a new word for an already familiar concept. The main point here is that most of the new words are useful tools for a more abstract/analytical understanding and discussion of issues raised in the book -

- but this understanding will be grounded in the lives of the people in the story. This kind of "vocabulary-building" exercise makes more sense than lists of random words to learn.

4 EDITING YOUR WORK - AND YOUR PARTNERS.

Writing the sentences is a freer, more interesting task than the drill - though not necessarily more welcome! After this, it's important to have the editing/checking stage - (f) - to start getting them into the habit of checking all written work. It's worth spending time on this in class - and having the partner/checker sign raises laughter but also makes this a more, formal recognised stage.

5 MARKING BY TEACHER? BE SELECTIVE!

The teacher can circulate, seeing that everyone is up to date, and spot-checking and referring students to the checklist, rather than giving the answers. Maybe initial and date work to show it's been spot-checked - though not fully "corrected".

How To MARK SELECTIVELY.

STAGGER WORK...

(If you're doing the same work with different classes, you could obviously try to stagger it if you don't want to face all the marking in the same week.)

(after 2 or 3 weeks)

The teacher could take all the language books in for marking when all this work on "The Pearl" has been completed and mark the sentences:

MARK FOR...

1. for meaning: is the word used correctly: or X.
2. for interest: are the sentences interesting? Comment at the end
3. for correct use of present tense:

IGNORE...

Ignore other language mistakes this time. USE A SPECIAL SYMBOL TO SHOW MISTAKES IN THE PRESENT TENSE BECAUSE THAT'S WHAT THEY'VE BEEN PRACTISING. DON'T WRITE IN THE CORRECTION - YOU AREN'T "EDITING", THEY MUST! WHEN YOU GIVE BACK THE BOOKS, IT'S THEIR JOB TO REFER TO THE CHECKLIST AND WRITE THE CORRECTION ABOVE THE WORD I.E. EDITING. THEN A PARTNER SHOULD CHECK WHILE TEACHER CIRCULATES, SPOTCHECKING.

SYMBOLS ... SYSTEM ... SUGGESTIONS?

Any suggestions for a marking system and symbols that can be used to teach, and to diagnose problems? Especially, any system and symbols which draw on or expand the official marking requirements? Some teachers have tried circling any mistakes in concord:

eg That books are expensive
She are in charge
Muhammed Ali say he is the greatest

and double-underlining mistakes in tense.

eg The liontamers came to see us and then they go home

But the distinction seemed to be lost on most students: when they were faced with a sentence like this:

Yesterday the students protest about conditions and today the principal are meeting their leaders.

WHY MARK SELECTIVELY?

(IT'S NOT A LAZY WAY OUT — THEY LEARN MORE)

- * You keep your time for the more open-ended, interesting WORK (in this case, their own sentences, not the written drill which should be the same from everyone.)
- * You monitor/spot-check routine marking which they do in class; especially when there's only one right answer which you'll go crazy reading 40 times over.... It's more important that you keep your limited marking time to check whether they are transferring learning from the exercises to their own writing. This is where grammar teaching tends to fall down.....
- * You mark selectively - looking only at the structure they've been practising.
 - to "diagnose" where there are still problems that you must come back to later (if you use a special symbol eg. always circling mistakes with verbs, in this case only in the present tense, you can see at a glance who still has problems and whether everyone had problems in particular places: why?)
 - to show students at a glance, their own progress/problem. If you mark also for punctuation etc, etc, they won't be able to see how they are doing at the present task.
 - to make them edit/correct their own work, with some help from partner - referring to the checklist, not to you unless they're really stuck. (That's why you don't write in or tell them the correct answer.)
- * Later in marking other written work, ~~such~~ when you can't be so selective you can still include that symbol for the same purpose.

MORE WORK BASED ON "THE PEARL".

2 OR 3 WEEKS OF 2 TO 4 PERIODS :
 "COMPREHENSION AND LANGUAGE WORK",
 "SET WORK" AND HOMEWORK.

PROBLEM?

They have already done the story for fun and they may also have done Revision Worksheet (Page 98-100 in CTS) for revision and for language work. Now Worksheet 2 and 3 add another couple of weeks of work on "The Pearl". This could hammer a good simple story to death. What do you think?

The work in Worksheets 2 and 3 will feel different and lends itself to pair work as well as individual work and so there's some variety, but still ...

AIMS OF WORKSHEETS 2 AND 3?

- 1 to reinforce the work done in Worksheet 1 (P98-100 in CTS):
 - a) working with a partner when that helps learning...
 - b) "standardising" the present tense in written work
 - c) using new vocabulary - in context.
- 2 to teach reading and writing skills important for summarising and organising information.
 - a) going back to the text and reading quickly and selectively for information.
 - b) organising paragraphs on specific topics - a new skill perhaps, but using familiar information - and with lots of crutches and clues at first.

WHAT ABOUT THE EXAM?

Internal network exams - the contextual questions and the essay-type - can be set to encourage and to test:

1. use of this new vocabulary
2. organizing information (see examples on Page 100)
3. checking of present tense - or any other language structure you have been trying to "standardise".

REVISION WORKSHEET 2 ON "THE PEARL"

(VOCABULARY WORK — AND LOOKING AT CHARACTER)

TEST YOURSELF ON VOCABULARY

YOU MAY DO PART A WITH A PARTNER BUT DO PART B BY YOURSELF WITHOUT DISCUSSION;

PART A:

Write "True" or "False" after each of the following statements and then justify your answer either by quoting briefly from the book or by using your own words. Sometimes page references are given to help you find the proof you need; sometimes you must find it on your own. No. 1 is done for you. (PAGE REFERENCES TO HARDCOVER EDITION)

NB Use your dictionary to check the meanings of the underlined words whenever you need to.

THE CHARACTER OF THE DOCTOR

1. The doctor lives a luxurious life. P. 10, 11.
(expensive breakfast in bed late in the morning; silk dressinggown from Paris; servants etc.)
2. He is an arrogant man. P. 11
3. He is generous with his money. P. 9
4. He is not a competent doctor. P. 9.
5. He is a hypocrite! P. 11, 21, 28.
6. He treats people in a humane way. P. 11.

THE CHARACTERS OF KINO AND JUANA

7. Kino knows for sure that the doctor is deceiving them. P. 28, 33, 34.
8. Kino thinks that the doctor is deceiving them. P. 29, 33, 34.
9. Juana is taken in by the doctor. P. 34
10. Kino sees through the priest. P. 26, 27.
11. Kino is a shrewd judge of people.
12. He speaks in a servile way to the pearl buyers.
13. The way the pearl buyers treat him provokes Kino. P. 49, 50.
14. Kino and Juana try in vain to get a fair price for the pearl.

CHECK YOUR ANSWERS TO PART A BEFORE YOU DO B

RT Use each of the underlined words or phrases from Part A in an interesting sentence of your own in your setwork exercise book. N.B. After you've written your sentences, re-read using your VERB CHECKLIST (CTS P. 102) when you need to and correct any mistakes in the verbs! Then check your partner's sentences: and don't forget to sign!

REVISION WORKSHEET 3 ON "THE PEARL"

(SUMMARISING INFORMATION,
ORGANISING PARAGRAPHS)

What is the Relationship between the two MAIN CHARACTERS, KINO AND JUANA:

YOU MAY DO PART A WITH A PARTNER BUT WRITE ANSWERS ON YOUR OWN SHEET; IN PART B YOU MUST WORK ALONE TO TEST YOURSELF;

PART A: FIND SHORT QUOTATIONS TO SUPPORT EACH OF THESE STATEMENTS
(USE THE PAGE REFERENCES)

1. Juana admires and looks up to Kino. P.24.
"HER EYES WERE WIDE AT K'S COURAGE AND AT HIS IMAGINATION"
2. She depends on him to make decisions. P.29.
"K. NODDED, AND ONLY THE DID SHE LET THE DOCTOR TAKE THE BABY".
3. She follows him in whatever he decides to do. P.42,50,65.
4. When he has a problem, she gives him silent support and doesn't interfere. (P.48,49,52.)
5. When Kino is feeling weak or in a panic, he depends on her for strength. (P.59, 74.)
6. For example, when the scorpion stings Coyotito, Kino is at a loss: he doesn't know what to do. (P.5) and Juana takes command of the situation. (P. 5,7,15.)
7. When Kino kills a man and is injured, she shows great presence of mind and copes with the situation. P.57,58.
although she has also been injured. P.56,57.
8. Kino obviously loves her very much (P.3-4,54,79.)
but he doesn't express his feelings in words. (P.79.)
9. He expects her to obey him because he is her husband. (P.74.)
10. But when she disagrees strongly with what he decides, she speaks her mind. (P.37,72,74.) and she's also willing to put her words into action. (P.55.)
11. He beats her violently when she defies him. P.55.
but afterwards he is horrified to realize what he has done to her. (P.56)
12. Still, she obviously feels that he has the right to punish her for disobeying his order - even if his orders were foolish. (P.55-56.)
13. By the end of the story, it's clear that they have become equal partners who stand together. (P.84.)

CHECK YOUR ANSWERS TO PART A.

PART B: KEEPING TO THE TOPIC IN PARAGRAPHS.

DO PART B BY YOURSELF IN YOUR SETWORK EXERCISE BOOK;

Here are the opening sentences of four different paragraphs. Study each sentence carefully because it SUMS UP what must come in the paragraph. Then in your setwork exercise book, for each paragraph write down the opening sentences, then add 4 to 8 sentences in YOUR OWN WORDS, to support it. Re-read your answers to Part A, questions 1-12, to help you and ALSO use the pages given in brackets below.

- ① Paragraph 1: see also pages 9-12; 17; 56-58.

In some ways, Kino is strong but in others he is weak.

(Add 4 to 8 sentences)

- ② Paragraph 2: see also pages, 56-58. In some ways Juana is weak but in others she is strong.

- ③ Paragraph 3: Kino and Juana seem to complement each other well.
(N.B. This does not mean they give each other compliments!)

- ④ Paragraph 4: Sometimes Kino seems to be a shrewder judge of character than Juana is (see pages 26, 27, 29, 33, 34) but there are times when her judgement is better than his. (P.37,72,74).

CHECK YOUR PARAGRAPHS CAREFULLY, USING THE
VERB CHECKLIST TO HELP YOU. THEN ASK
YOUR PARTNER TO RE-CHECK AND SIGN.

PART C : MORE PARAGRAPHS

FOR THE NEXT TWO PARAGRAPHS YOU MUST CHOOSE THE SENTENCE YOU WANT TO BEGIN YOUR PARAGRAPH. DISCUSS WITH YOUR PARTNER FIRST.

5. a. Kino is obviously a man of violence because he uses violence not only against his enemies but even against his wife.

or

b. Kino is obviously a man of peace who only becomes violent when he is provoked beyond endurance.

6. a. Kino struggles in vain against those who have more power than he does - he was a fool even to try.

or

b. Kino struggles in vain against those who have more power than he does - but he was right to try.

CHECK your paragraphs carefully, using the VERB CHECKLIST (CTS P.102) to help you. Then get your partner to re-check - and sign.

PART D : NOTEMAKING

COPY THE FOLLOWING HEADINGS AND MAKE YOUR OWN BRIEF NOTES IN YOUR SETWORK BOOK.

1. What kind of life do Kino and Juana have
 - A) Before the Pearl.
 - B) After the Pearl.
2. A) What kind of person is Kino?
B) What of person is Juana?

WHAT ABOUT EXAMS?

From an internal exam for Std 9 English Second Language, accepted by the Inspector:

ESSAY-TYPE QUESTIONS:

These questions are simple (simplistic?) and clearly worded but are more searching than many set in the final exam.

A Kino has to face a great many problems in the story. Describe the main problems he has to face, starting your description when the scorpion stings Coyotito and ending when Kino realizes Coyotito is dead. Make it clear each time what the problem is and how Kino tries to cope with it, and whether he succeeds or not. (30)

OR

B The pearl seems to bring a great deal of evil into Kino's life. Describe the evil tactics used against him by the doctor, the pearl buyers and the others who are hunting for the pearl. Also describe the evil things which Kino himself does after the pearl comes into his life and which he would never have done before. (30)

THE STORY OF OSCAR, THE WELSH EXPLOITED

- COMPREHENSION AND LANGUAGE WORK
FOR 3 TO 4 WEEKS.

Adapted from "THE SKY OF OUR LIVES" by Gwyn Thomas
with apologies to the writer for tinkering with his story - but at least
some students were fired to read the original from City Libraries!

For older classes, Std 8 to 10. It can be used in a variety of ways:

- * AS LANGUAGE WORK - plain and simple. (See P94 in CAPE TOWN SCENES and P91 for details of method)

"The Story of Oscar" is an extended PRACTICE IN EDITING WRITTEN WORK - CHECKING FOR THE CORRECT USE OF THE PAST TENSE. It can be used as a follow up to shorter practices: "The Good Old Days?" and "An Old Migrant Worker looks Back" but probably best to do it a month or a term later, just when they are getting careless again about checking. It will reinforce the editing skill you are trying to teach. And, by the way, it does have a good story ...

AND/OR

- * As a GOOD STORY - which could be the basis of a week or two of work, not only language work. After all, it's worth discussing as a story and could also lead to some interesting written work.

AND/OR

- * As a CONTINUATION OF THE THEME OF FORGOTTEN PEOPLE/WORKERS' LIVES which began with "Who Built Cape Town?"
 - If they have got very involved in project work on the theme, that will provide a break after the other past tense practices so they won't have too many in a row.
 - Without saying "this is still the same theme", or students may react against it as the same old thing, no matter how interesting we feel it is.

USING "THE STORY OF OSCAR" FOR LANGUAGE WORK ...

IT'S A SERIAL ...

The headings divide it into an introduction and three or four instalments of a fairly gripping serial:

"Oscar, Lewis and Danny"	- Introduction
"What happened to Danny"	- First instalment
"How Oscar got away with Everything"	- Second Instalment
"What became of Oscar in the end?"	} - Third Instalment
"The Bitter End".	
	- Fourth Instalment?

TACTICS

1. Bring a stapler or two and make sure that everyone staples the story in the right place in the right exercise book so that it doesn't become waste paper-or forget about using it as a serial!
2. Everyone sits with a partner from the beginning so they are ready to discuss and later to edit.
3. Everyone reads one sentence? No pens or pencils on desks yet.

LEARNING TO "EDIT" THEIR OWN WORK

SHOULD THEY EDIT IT BEFORE OR AFTER THEY READ IT ALOUD IN CLASS?

It should be read aloud at some point because its good listening.

- * They could edit the whole thing for homework and then have a partner check it, one instalment at a time - and only when its all correct, read it aloud in class. Problem: that does away with all suspense!
- * At least do the introduction in class together, first orally, then quickly editing in pencil. This would at least motivate them to go further on their own. Or in one period, you could probably get to the end of the first instalment, first orally, then quickly editing and checking each others' editing. Problem: if they hear the story, its very artificial to make them edit it before they can react out loud to it as a story!
- * One teacher's solution: This story was the basis for a double period of "comprehension and language work", three weeks running. See next few pages

OR 4 DOUBLE PERIODS OF "COMPREHENSION AND LANGUAGE WORK" — AND WRITTEN WORK

Week 1: Class read aloud the introduction and first instalment, correcting the verbs to fit the story but not writing anything yet. Then in pairs discuss the three questions below to prepare for class discussion. This was carefully timed to allow at least 25 minutes to edit and check partner's editing.

Problem: Even some students who didn't normally like reading carried on reading quietly because they got so involved in the story and fell behind with the editing - quite a welcome problem!

Questions on Instalment I : "WHAT HAPPENED TO DANNY?"

- * What happened to Danny?
- * What did Lewis feel about it?
- * What do you feel about it?

For Homework: Write a paragraph in which Lewis tells Danny's wife or a close friend what happened to Danny and how he feels about it. (EDIT YOUR OWN WORK).

Week 2: Class read aloud the 2nd instalment, changing the verbs to fit the story but not writing anything yet. Then in pairs discuss these questions below, a few at a time, to prepare for more general class discussion. Again, time this carefully to leave at least 25 minutes to edit in pencil and to check and sign partner's editing.

Questions on "HOW OSCAR GOT AWAY WITH EVERYTHING"

1. What is an inquest?
2. Why did Oscar get off scotfree at the inquest?
3. If you had been in Lewis's position, would you have testified against Oscar at the inquest?
4. How did Hannah find out the truth about Danny's death?
5. Why did Lewis suggest to Oscar that he should visit Hannah?
6. Did Hannah's plan succeed? Why/Why not?
7. If you were Lewis, what would you do next?

More searching questions - for class discussion if there is time, or for homework and with luck, later class discussion. The same questions are formulated in two different ways below: which suits your purposes? →

VALUE JUDGEMENTS TOO ...

8. Do you blame Hannah for making such a plan?
9. Do you blame Lewis?
10. Do you blame Hannah for what happened between her and Oscar?
11. Do you blame Lewis? Or anyone else?

WEEK

2

CONT'D

SAY WHETHER THESE STATEMENTS ARE TRUE OR FALSE AND GIVE REASONS FOR YOUR ANSWER

"We must condemn Hannah for making that evil plan to murder Oscar with the hammer."

"It was all Hannah's fault that Oscar seduced her like that."

"We can't blame Hannah for what happened between her and Oscar."

"It was really Lewis's fault that Oscar seduced Hannah like that."

"Oscar was the root of all evil: all the terrible things that happened were really his fault."

(Note: All these questions about moral blame could be left to the end of the story, when the questions of fact have been settled. But they are, after all, the most important questions raised by the story so it would be a pity to overlook them - and they will probably lead to good heated discussion.)

Week 3: Same procedure, to the end of the story. Just be careful to check their editing as they may be getting careless at this stage. As you circulate, you can also check to see whether they have written the homework answers and whether they have edited their homework: it should be a habit by now.

Questions on Instalment 3 & 4: "WHAT BECAME OF OSCAR IN THE END?" & "THE BITTER" - these can easily be combined.

1. How did Oscar feel on his ride up the mountain from Hannah's house?
2. What did Lewis feel?
3. What happened to Oscar?
4. Did Lewis have any regrets? Quote to justify your answer.
5. Why did Hannah cry when he went back to her?
6. Did Lewis tell her what had happened to Oscar - why/why not?
7. Why did Lewis shake her hands away?
8. Explain what Lewis meant when he said: "In a minute you'd be thinking I was Danny. For heaven's sake."
9. "Danny lay on the bed, boxed, unpuzzled." Explain.
10. Why on earth does he yell at Danny and how can he call Danny "lucky"?

SOME BIG QUESTIONS TO DISCUSS AT THE EN

To make sure that everyone does some thinking and talking, they could discuss these in pairs or small groups - two pairs to a group? - before general class discussion.

1. Whose fault was it that Danny died?
2. Whose fault was it that Oscar died?
3. Whose fault was it that Hannah slept with Oscar?
4. "Oscar was more of a murderer than Lewis - even though Lewis deliberately caused Oscar's death and Oscar caused Danny's death accidentally". Discuss.

See also questions on previous page. During the discussion or after it, it might be useful to make the distinction between 'legal' and 'moral' responsibility/guilt.

WRITTEN WORK (N.B. ALSO IN PAST TENSE)

- * Write the next instalment!
Who looked for Oscar? Who found him? How did they find out what happened? There had to be an inquest: what was the evidence and the verdict? How did the people of the village react to Oscar's death? What happened to Hannah? What happened to Lewis? How did Oscar's mistress react?
- * Write the funeral speeches for Danny and/or for Oscar. Remember that the Welsh are famous for their eloquence. (You will have to decide whether the minister in the Welsh chapel was on the side of the people or not, but traditionally they have been on the side of the people. Oscar would probably be buried from a different church).
- * Write the people's own speeches about Danny and Oscar - in the pub, at the market, down the mine, wherever people speak their minds.
- * Write a funeral speech in praise of Oscar, alongside what his workers said about him when they spoke frankly.

See reading suggestions: Page 97 in CAPE TOWN SCENES

106 RESOURCES : AN INDEX

In the next few pages you'll find:

- * A MISCELLANEOUS SHELF:
mostly books written for teachers to draw on.
- * Periodicals
useful in teaching.
- * Booklets
useful in teaching.
- * Overview of other sources
useful to teachers.
- * People Telling Their Own Stories" - local
from elsewhere.
- * People's History - local
from elsewhere.
- * Outline of 25 Lessons on "Women and Society "

RESOURCE CENTRES ?

- * Three teachers are working on a booklet with details of resource centres and other useful places for teachers in Cape Town. This will be available from the Language Education Unit.
- * SACHED 5 Church Street Mowbray 7700 has a booklet on AUDIO-VISUAL AND TEACHING AIDS available there. (eg a VIDEO, AFRICA THROUGH HER POETS, in which "the broad themes of Africa's history are expressed through the words of her poets connected by a brief narration. (Copies of the poems can be made available for teaching purposes)." and BOX FILES of materials from teachers (eg THEME WORK; SETWORKS).
Contact Mercia Andrews at 668615/ 668531 or write to her at SA

MAILING LISTS?

It's useful to get onto the SACHED and Ravan Press Mailing lists and catalogues:

SACHED P O Box 11350, JHB. 2000
RAVAN PRESS P O Box 31134, BRAAMFONTEIN, 2017.

Other suggestions for useful mailing lists?

107 A MISCELLANEOUS SHELF: USEFUL FOR TEACHERS

Of course, everyone has a different list/shelf - please send suggestions

- for extracts, stories, even booklets to use in class
- for students' own reading
- for accessible, inspiring, useful reading for teachers.

* READ WELL: SKILLS FOR BETTER ENGLISH 1:

WRITE WELL: SKILLS FOR BETTER ENGLISH 2:

TEACHERS GUIDE TO READ WELL AND WRITE WELL

A course in reading and study skills and writing skills, for students studying English as a second language at secondary school level, especially Std 8 to 10 - "developed from student-based programmes run by SACHED Trust and draws on an English skills course published by the Trust in Learning Post, a newspaper education supplement."

†R6,00 each. 1984 SACHED/Ravan.

* MODERN AFRICAN WRITING: COMPREHENSION AND APPRECIATION

by Brenda Cooper Maskew Miller Longman 1984 R4,75: a collection of comprehension passages from contemporary African writers for Senior Secondary and undergraduate students.

* PEOPLE'S WORKBOOK: WORKING TOGETHER TO CHANGE YOUR COMMUNITY

EEA (Environmental Development Agency), P O Box 62054, Marshalltown 2107 R11,20

- a book written "to give people in the rural areas of South Africa some of the information they need to help organise their communities and improve their lives."

NB useful source for factual writing: instructions, plans, diagrams, recipes etc

- Information (eg on pass laws; domestic workers' rights; fixing cars, haybales; how to prevent soil erosion; how to start a library).
- Interviews (eg with a trade unionist, a traditional builder; people at a farm school; people involved in popular theatre)
- Resource list: Suppliers, advice organisations, books

* SONGSOURCES: AN APPROACH TO POPULAR SONG IN THE CLASSROOM

unpublished manuscript by Terry Volbrecht, 530 pages. Copies in UCT, Education Library; Language Educ Unit, UCT; SACHED, Mowbray.

- with suggestions for oral work, "comprehension" and other written work, comparative study, project work.
- on themes such as MUSIC and COMMUNITY; COUNTRY AND CITY; LOVE AND THE SEXES. RICH AND POOR; POETS, MUSIC AND MUSICIANS

- * WOMEN'S STUDIES: A THEORETICAL ANALYSIS AND PROPOSED CURRICULUM FOR S.A. SCHOOLS by Gaby Marcus: *unpublished*
 R Ed project. Wits, 1984 (188pg). Copies in U.C.T. Education Library; and Language Education Unit, U.C.T.

-including 25 lesson outlines and some resources for a highschool course on Women and Society, with suggested reading for the teacher.
 (See Page for details)

- * Slide-tape show: Rape: the Reality.

-myths about rape; male-female stereotypes; socialisation; why rape happens the relationship between rape and other forms of violence in society

This is not available on loan but will be shown by a speaker from Rape Crisis on request. Teachers' notes also available Rape Crisis, 41 Scott Road, Observatory, Cape Town
 Phone 479762 (Office.) For crisis line phone 215420

(Also booklet, "RAPE: THE FULL STORY", (LAY Publications), 20 cents from Rape Crisis)

CRIC MATERIAL:

for Guidance Teachers - but also very useful in English classes (Careers Research and Info. Centre, 7 Roscommon Road, Claremont Ph 611056/9 - open to everyone.)

- * Innovative Methods for Guidance 1984 (98 pages, R12 including cassette tape of songs.):

- Useful sections on how to encourage group discussion using drama scripts, role play, music
- 3 Scripts for the classroom (+lesson outlines):

① "Why Whistle?" - different responses to being whistled

② "They're Not Like us" - prejudice.

③ "Whose work is whose?" - sexism in job choice

- Lessons on themes of adolescence; male-female stereotypes; women and marriage; violence against women; independence; old age

* Careers Package (R20) CRIC

- file with 20 career outlines and useful addresses, bursaries, training institutions.
- trade + technical careers file
- posters eg Matric exemption; Alternatives.

* Std 7 Subject Choice: CRIC

Pupil's Booklet (10 cents) + teacher's manual (R1,50)

SOURCES OF TEACHING MATERIAL

Here's a list of sources that some teachers have found valuable in the classroom. Comments, please: what have you used; how; what worked well; what fell flat?

* STUDENTS' OWN WRITING AND/OR TAPES

- about their own experience
- interviews, stories, scenes from other people's lives.
- What do you think of the plays by students in "Cape Town Scenes"? Would your students be willing to have some of their writing published? If so, please send a copy . . .

* TEACHERS' OWN WRITING

- your students could practise their interviewing skills on you
- your own writing also counts: interviews, stories, scenes, open letters . . .
- What do you think of the teachers' writing in "Cape Town Scenes"? We need criticism, suggestions and more writing from teachers: anything you like - it doesn't have to be scenes.

- * SONGS AND POEMS - which give people a voice. Suggestions please: we could try making collections, local and from all over the world.
(See P. 167 for details of "SONGSOURCES: AN APPROACH TO POPULAR SONG IN THE TEACHING OF ENGLISH".)

- * POSTERS AND PAMPHLETS - graphic, often free, on anything from drugs to ecology and other community issues.

- * PEOPLE TELLING THEIR OWN STORIES in their own words - or realistic fictional versions. Again, local and from all over the world.

- * PEOPLE'S HISTORY
readable histories of FORGOTTEN PEOPLE. Local and world-wide.

PERIODICALS

* LEARN AND TEACH:

Lively magazine in easy English, intended for adults with primary schooling; used in literacy groups. Some stories (eg on musicians sporting personalities, workers) go down well in highschool especially Std 6 or 7. 40 cents an issue; about 8 issues a year available from CNA and many other outlets. Subs to Learn and Teach P O Box 11074, JHB 2000. (R5,00)

* UPREAT

Colour magazine for teenagers. (SACHED). 9 issues a year, R3,50 for SA R5,50 for rest of Southern Africa. Bulk orders cheaper. Bound back numbers available. P O Box 11350, JHB 2000 or nearest SACHED centre (Publishes letters and articles from young people.)

* STAFFRIDER:

Stories, poems, photographs, graphics; R1,50 an issue; uncertain number (up to 4) a year, subscribe to Ravan Press P O Box 31134, BRAAMFONTEIN 2017. Welcomes contributions from unknown writers artists and from groups.

BOOKLETS

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- * "SIZWE BANZI IS DEAD", a play by Athol Fugard which was developed in a Port Elizabeth theatre workshop. One character is a migrant worker in a life-and-death search for a pass. (See P. 93, C.T. SCENES.)
- * "THE SUN SHALL RISE FOR THE WORKERS" by Mandlenkosi Makhoba, the first in a Ravan Press series written mainly by workers, mainly for workers. (R2,95)
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 Ravan 1985. (397 pages: P14,95) 129 interviews eg with a musician, beerbrewer, computer programmers, janitor, student nurse, hairdresser, farm hand, traffic cop, ministers, fireman, housemother at a children's home. (The interviews were done as part of a research project by a lecturer and students in the Education Faculty, UCT, in 1982.)
- * "WORKING WOMEN"
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PEOPLE TELLING THEIR OWN STORIES

- * LET ME SPEAK the lifestory of Domitila Barrios, a Bolivian woman wife of a tin miner, mother of a big family, who became a leader in the workers' struggle.
- * A KIND OF LOVING by Stan Barstow a novel about young working class people in the North of England.
- * S. Hemmings (Ed) GIRLS ARE POWERFUL: Young Women's Writing from Spare Rib 1982. £3.75. Sheba Feminist Publishers.
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- * THE LONELINESS OF THE LONG DISTANCE RUNNER, very readable short novel by Alan Sillitoe, about an angry Borstal reformatory boy, their star runner.
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PEOPLE'S HISTORY

- "Claremont: A People's History" based on interviews of 25 residents who were forced to move by the Group Areas Act. (See Page 12, 13 in C T SCENES)
- "Garment Workers Unite!"
This was the slogan of the poor women clothing workers who built a trade union to win better conditions. For many years this was the strongest union in South Africa and black and white women fought to keep apartheid out of their union.
(40 cents from Labour History Group, P O Box 143, Salt River, 7925)
- "Organisation at the Cape Town Docks"
The story of dockworkers and stevedores. (Labour History Group)
- "Elsies River" by Don Pinnock, based on interviews with people in the area, including schoolchildren in 1980.
(from Department of Criminology, U C T.)

"Khayelitsha: new home - old story" by the Surplus People's Project, W Cape. 152 pages, 1984 including brief history of forced removals, countrywide; and history of Africans in W Cape; chronology through news paper stories; interviews with officials and people (R5)

You and Khayelitsha condensed version of the above, tiny booklet issued by the Black Sash (35 cents)

Khayelitsha: a desert in town 73 pages, 1984, with some sections in Xhosa: produced collectively by the ULWAZI CHRISTIAN ASSOCIATION MEDIA WORKSHOP, c/o Gumbu Road, Nyanga East - includes "Lessons from elsewhere: the Destruction of Ndabeni after 1927; and Claremont"

"The Surplus People": Forced Removals in South Africa, text by Laurine Platzky and Cherryl Walker, based on the 5-volume report of the Surplus People's Project published in 1983 which contains much personal testimony from people who suffered forced removals. (R13,50)

The Surplus People

Forced Removals in South Africa
— text by Laurine Platzky & Cherryl Walker
for the Surplus People Project



How many people have been moved? From where and to where? Who are they? Why are they moved? How does the government set about moving people? How do people react to removals? What are conditions like in relocation areas? Can anyone do anything about this?

These are some of the basic questions asked in this book, which is based on material collected over three years from more than 50 members of the SPP. A five volume report was published in 1983.

Over the past 20 years the South African government has forcibly moved over 3.5 million people in the implementation of apartheid. In terms of present plans, a further 2 million are threatened with removal.

114 MORE PEOPLE'S HISTORY

- "The Third Day of September": an eyewitness account of Sebokeng 1984, by 20-year old Johannes Rantete. Storyteller Series No 1 - R1,30.
"The Storyteller series, published by Ravan Press, welcome stories on all subjects - current events, life stories, humour things that happened yesterday or long ago. Write to Storyteller Series, Box 31134, Braamfontein 2017." Quick, cheap publication - of your students' writing, too, perhaps?
- The Struggle for the Land: to 1913 booklet by Economic History Research Group, P O Box 364, Salt River, 7925 Booklet on 1913 to 1950's for publication in 1985
- A People's history of South Africa by Luli Callinicos Ravan
Volume 1: GOLD AND WORKERS: 1886-1924 (R6,50)
Volume 2: WORKERS ON THE BAND: FACTORIES, TOWNSHIPS AND POPULAR CULTURE: 1886-1942
- Vusi goes back: a Comic Book about the History of South Africa. Prezanian Comix in association with Environment Development Agency RI from EDA, P O Box 62054, Marshalltown 2107

A FEW EXAMPLES FROM ELSEWHERE :

- BOTSWANA: THE STORY OF MINeworkers well-illustrated booklet International Labour Research and Info. Group, Department Sociology, UCT, or Box 213, Salt River, 7925 40 cents. *both*
- BRAZIL: A WORKER'S STORY, another ILRIG booklet: 40 cents *both*
- A PEOPLE'S HISTORY OF THE UNITED STATES, from before Columbus after Vietnam, by Howard Zinn 1980. Harper Colophon Books \$7,95:
- easier to read than a history textbook but not as easy as the (small) ILRIG booklets, for example. Quotes and sections could easily be used.

PLEASE ADD YOUR SUGGESTIONS : PERHAPS WE COULD COMPILE A LIST WITH THE HELP OF HISTORY TEACHERS.

115 OUTLINE OF LESSONS ON WOMEN AND SOCIETY

SECTION I - GROWING UP A GIRL

Materials and Methodology

Introduction

1

1. *GAME Girls are/Boys are

The Early Years

2,3

1. FILM Free to be you and me
2. *SONG Little Girl Child
3. Discussion

The Family

4

1. *PLAY Sisters at the sink
2. *ARTICLE It's a Boy's Life.

School

5,6

1. FILM Gregory's Girl
2. *ARTICLE It's Trouser Time
3. Discussion

SECTION II - GROWING PAINS

Sex Education

7,8

1. CHARTS
2. Talk
3. Question session

Contraception

9

1. SONG Nine Month Blues
2. Project
3. Discussion

Sex - Chains of Choices?

10,11

1. *ARTICLE Sex under Sixteen
2. *SONG At Seventeen
3. *ARTICLE Confession of a Teenage Lesbian
4. Discussion

Abortion

12

1. Speaker
2. Debate
3. Discussion

Rape

13,14.

1. *SONGS Fight Back
Reclaim the Night
2. BOOKLET Rape The Full Story
3. Speaker
4. Discussion
5. Self Defence Demonstration

SECTION III - WHERE DO I GO FROM HERE?

15 & 16 Women and the Law

1. Speaker
2. Project

Women and Work

17-20

1. FILM Rosie the Riveter
2. SLIDE TAPE SHOW Nightshift
3. *SONGS Gonna be an engineer
Working woman.
4. Jobs Collage
5. Oral History Project
6. Discussion
7. Speakers

Prejudice

21

1. Simulation Games

Feminism and the Womens Struggle in South Africa

22,23

1. *HANDOUT Because we are women
2. Speaker
3. Debate
4. Project

The Future

24

1. GAME In ten years time I'll be
2. Sketch of Women of the Future

Evaluation

25

1. Evaluation questionnaire
2. Discussion
3. GAME Girls can be/Boys can be

25 LESSONS:

SOURCE:

"WOMEN'S STUDIES"

See P. 108

for details

CAPE TOWN SCENES is a collection of scenes and short plays, some written by teachers, some by groups of highschool students. All of these scenes and plays have been tried out in the classroom and they keep changing! The book is also a kind of do-it-yourself manual if your class want to write a play.

What do you think of this book? How would you change it? Would you like other books like this? We need your criticism and your suggestions! If you would like to see more books like this, we also need some writing from your class, plays or scenes or stories, whatever you like.

CAPE TOWN SCENES and separate **TEACHERS GUIDE** available from Language Education Unit, UCT.

APPENDIX 3
INTRODUCING STUDENT TEACHERS TO SCRIPTS AND SCRIPT-WRITING:
THE TESOL GROUP IN 1983

When I was invited by the TESOL Method lecturer to teach 'sessions on materials production' for his group of twelve students, I welcomed this as an opportunity for critical discussion of the scripts and for collaborative work with student teachers.

I planned two three-hour workshops under the headings:

1. How to use short playscripts in oral periods
2. How to lead on from oral to the other kinds of work required by the syllabus.

Students were asked to prepare for the first workshop by reading three draft scripts, WBCT, 'Boys will be Boys' and 'Sisters', and by discussing:

specific questions on each with someone from the TESOL group and/or with a teacher you know. The scripts are samples of the kind of materials teachers can write to suit the needs and interests of their students in ways textbooks don't. All have been tried out in a number of schools in the past few months, all are drafts and criticism and suggestions are welcome (TESOL Method course hand-out, April 1983).

Thus, the scripts were presented as drafts to be adapted and improved by users to suit specific purposes/needs.

Because I did not know the TESOL group, I discussed the workshop plan in advance with two members of the group, one an experienced teacher whom I knew from SACHED teachers' workshops. They thought the group would be unaware of why alternative materials were needed, so I included in the workshop a section on the context and conditions of

ESL teaching in black schools. This meant that there was no time to draft scripts in the first session as I had planned, but in the last half hour, students began discussing themes they wanted to write on (rape, sexism and the dangers of nuclear power). After the workshop, my two informants volunteered that it had been useful and exciting to have 'ideological issues like sexism and hidden history' brought up in class for the first time, through discussion of 'Sisters' and WBCT, and said that they felt inspired to try writing. Before the second workshop they gave me a draft for three scenes ('Hassling people'). Script-writing had not been part of the workshop plan but this response changed that.

The second workshop is not relevant to the present discussion except that for the last hour, students worked in pairs and small groups to decide on themes and set deadlines for handing in drafts. I undertook to make copies of all the scripts for the class in time for their second teaching practice in July. The writing thus became a collaborative enterprise, even though several planned to write individual scripts. Some met their deadlines in May. Others needed encouragement from me (for example, one student who dropped out of the course later produced 'Scenes from Township Life').

I typed the drafts, inserting questions of clarification and possible alternatives, and sent copies to the writers for discussion and editing. They were excited to see their work in print and eager to complete the editing so that copies could be distributed and tried in the classroom. Scripts were not distributed until the writers had given their approval.

The following extracts from letters to writers indicate my role:

I've been having fun playing with scripts and writing teachers' notes. In 'The Good Name of the School', I changed the mother's use of language a bit so that it would sound less 'high' than the preachy headmaster's. And I tried for a laugh or two - rather flat jokes but still. Please tell me whether you are happy about the results. There's still time to make changes or add things but I hope to circulate copies to the TESOL group and others soon so please let me know (Letter, 14/7/1983 with draft script, 'The Good Name of the School', enclosed).

What do you think of the title, 'Why Whistle?' [later incorporated in 'Hassling people']. In the script itself I changed Peggy's name for no good reason except that I never met a Peggy in a Cape Flats classroom. I also added one or two stage directions. I also spent a while tinkering with the wording of teachers' notes you wrote, as you'll see from your original. I decided to concentrate first on questions which relate directly to your script, before trying your more general questions. The idea of reversing boys' and girls' roles came out of our discussion in the TESOL class. Please let me know what you think (Letter 16/7/1983 with draft of 'Why Whistle?' and teachers' notes enclosed).

I've really enjoyed doing some more work on your draft 'Township Scenes'. If you feel they are OK or would like to make changes, please let me know soon, as the other TESOL students and some teachers would like to use the scenes in class. In a workshop last week, one group wrote teachers' notes on your first three scenes - what do you think of them?

You complained before that you found yourself going on and on with the story in these scenes. Well, I seem to have caught that from you. See what you think of the new Scene 5 with new characters introduced into Zinzi's jobhunting? And any inspiration for a Scene 7 or 8? (Letter 11/10/1983, with the draft of 'Township Scenes' enclosed).

Any comment you'd like to have included in the booklet? It would be great if you briefly told how and why you wrote this script, as a writer talking to rather nervous would-be writers (Letter 2/2/1984, with final draft of 'Township Scenes' enclosed).

The energy generated in the writing workshops gave new impetus to the research, as illustrated in the research report of 23/6/1983:

The student teachers have studied most of the scripts produced so far and the feedback received. It was very useful for me to be able to present the materials live to a

responsive and critical group. An unexpected outcome was that they drafted scripts on their own initiative. The scripts were typed and circulated to the TESOL group before the July teaching practice and several tried out their scripts and/or those I had written. September workshops with the group were an opportunity to discuss and edit their five scripts, and teachers' notes which I had written and they came up with further ideas.

The 1983 student teachers contributed 'Hassling People', 'The Good Name of the School' and 'Scenes from Township Life' to CTS. I was optimistic that working relationships which had developed during the workshops would continue in 1984 when they were teaching. I wanted to involve them in classroom evaluation of materials. Three members of the class did teach in DET schools with huge classes and the rest in DEC schools. I kept contact with six members of the class and heard, in letters or in conversation, how they used scripts.

Experience with the student teachers heightened my awareness of the working process, and its importance. For many it was their first experience of working collaboratively and their reflections on the writing process and what they had learned from it convinced me of the potential of such workshops for teaching democratic classroom practice.

TESOL Group in 1984

Because of the changes in course structure, there was only time for one workshop with the 1984 TESOL class. 'The Pink Plate in the Sink' and 'Nomsa and Elizabeth' went into CTS but several promising scripts never got beyond a first draft. I did not want to do drastic editing on my own - or act as ghost-writer and felt that editing should be done collaboratively in future.

APPENDIX 4

DISTRIBUTING DRAFT SCRIPTS TO A NETWORK OF TEACHERS FOR RESPONSE

In the first few months of the research, while drafting the first scripts, I sounded out teachers who might be interested in trying out scripts in the classroom and collaborating in the research. Most were teachers with whom I had worked in schools or in English workshops at SACHED or the Teachers Action Group, a teachers' support and lobbying group which came out of the 1980 boycotts. Some I knew from when they were doing university studies through SACHED.

Between October and December 1982, I arranged individual discussions of one to two hours with about a dozen English teachers. These discussions touched on classroom problems, strategies, materials, and I asked the teachers whether they would be interested in trying out research materials the following year, and if so, how.

My first research report (6/11/1982) discussed forming a core group of teachers who would receive scripts and related teaching materials in return for 'full participation in the project'. I was determined to avoid teachers wanting liberal hand-outs of materials. (Some had already contacted me.)

Distributing the first script.

WBCT and accompanying teachers' notes were sent to about twenty

English teachers in twelve schools, with an informal covering letter. The letter (16/11/1982) introduced the aims of research and my role in it and invited teachers to participate in the research:

If you'll be teaching English Second Language in a secondary school in 1983, would you be interested in trying some teaching materials that I'm working on at the moment? I'm hoping that about ten teachers in different schools - some new to teaching, some experienced - will try the materials, be critics and perhaps work in small groups on other English Second Language materials they want...This plan is deliberately vague as any teachers who are interested will need to meet so that we can thrash out arrangements together.

The letter attempts to demystify university research and places me firmly as a teacher taking time out of the classroom to work on a problem teachers know from experience:

As an ESL teacher in adult centres and a couple of high schools (most recently at Bonteheuwel Senior Secondary), I've kept banging my head against a problem which I guess we all have: while one's teaching, how does one find time and energy to produce the teaching materials one needs? As I've retired from teaching for a while, I now have time to work on teaching materials but to do that its essential to be in touch with teachers and students as one is while teaching. That's why I'm writing to you.

I should explain that in October I started as a half-time 'researcher' in the Language Education Unit which is part of the Education Faculty at UCT. My job is to 'prepare and evaluate non-profitmaking ESL materials for use in secondary schools in the Western Cape.' This involves 'distribution of sample work-units along an informal network of interested teachers', to quote from the job description. That sounds rather grand but it will actually be small and with a lot of help from working teachers it may come in useful.

The November research report notes problems to do with evaluation which at that stage I thought would need to be done through pre-testing and post-testing of language skills such as listening, reading, writing.

Response from teachers to the first script

Eight teachers phoned or wrote to express interest in using scripts and becoming research partners, and between December 1982 and March 1983 I had meetings with a total of twelve teachers, the eight who had responded and colleagues they invited. (Six expressed interest in writing scripts with me and two later did so.) Meanwhile, I continued drafting scripts which drew on my recent teaching experience and involved consultation with teachers or past students.

Distribution of three more scripts to teachers

On 14/2/83 three more draft scripts with teachers' notes, 'Sisters at the Sink', 'Boys will be Boys and Ladies must be Ladies' and 'Wednesday Night at the Youth Club', were sent to the twelve teachers already mentioned. Over the next few months they were also sent to about ten other teachers who expressed interest. The covering letter is a plea for response:

If you try out any of the English Second Language materials I've been working on, I would really like to know how you do it, what works, what doesn't, and what your suggestions are for related work on the same theme or related themes. Without response from you and your students, I'll be stuck. There won't be any point in trying to carry on writing and collecting materials in isolation.

Response Sheets were enclosed ('but if you'd prefer to give your response in a letter or some other form of writing, please do'). Teachers were also asked to send in 'any materials you have - including students' work - which might spark off work on a theme. This doesn't need to be in any final form and it won't be used without your permission.'

Response from teachers

Between March and June 1983, ten teachers filled in Response Sheets and sent in lesson outlines and/or students' writing and in return I sent them further materials. Four of these teachers were not on my mailing list and there were other indications that scripts were being passed around further networks. All ten respondents commented enthusiastically on WBCT and 'Sisters'. There were two - conflicting - responses to 'Boys will be Boys' ('true to life - an important theme', and 'exaggerated, an exceptional case, but quite lively'). There was only one response to 'Wednesday Night at the Youth Club' ('both setting and music are too remote from the local scene'), from a musical teacher who later agreed to write a local script on a music theme with me (Move to the Vibe!).

Response from students

About ten teachers sent in scripts written by students or other work done by students in response to scripts. I typed the scripts, sometimes adding suggestions for editing, and returned them to the writers for approval. (For example, in July 1983 I received about thirty letters from a Standard 6 class in response to WBCT, with a letter from the teacher explaining how the quietest student in the class had played a VIP and come out of his shell.)

Problems in working with teachers

It was easier to find out from teachers what they needed, than to get feedback. Teachers who received scripts voiced approval of the fact that they - and their students - were being consulted, but many did not send in Response Sheets. Requests from teachers for further scripts (including requests from teachers who had been introduced to the scripts by colleagues) indicated a positive response, but were not much use for evaluation.

The first teachers' meetings illustrated both positive and negative aspects of contact with teachers. In November and December 1982 three teachers from the same school met me to discuss ways we might work together in 1983. On the positive side, the group invited me to visit classes where scripts were being used, and R brought extensive teachers' notes on WBCT, the first contribution to the TG from a teacher. On the negative side, I was left with a list of requests for materials in addition to scripts. This took time, energy and focus from the research. For example, in response to a request for materials on teenage relationships and parent-teenager conflicts, I developed a package of materials based on agony column letters which I had used with classes in 1980-2. These were sent to teachers on my mailing list. In the covering letter, the research partnership was explicitly reduced to barter: completed Response Sheets and students' work in exchange for further materials.

My research report of July 1983 cast doubt on the possibility of sustaining a research partnership with teachers:

Even teachers who are enthusiastic about materials they have used are not very good at giving feedback. They are busy, always under pressure to find more materials, so why look back at what's already over and done with? It's hard to get feedback at all, unless I phone teachers and keep making contact, and I hate the role of nag/beggar/meeting-arranger. I'm daunted by the common response from teachers along the lines of: 'I feel so guilty every time I hear from you/see you/think of you because I haven't sent in your Response Sheet, but I'd really like to have some more materials'.

The tendency to regard me as a resource person rather than a research partner was aggravated by the fact that because the research fellowship was part-time I also worked part-time in the resource centre in the Language Education Unit.

APPENDIX 5

GATHERING RESPONSES

Pre-publication:

1. Letter to Teachers to introduce scripts (WBCT, 'Sisters' and 'Boys will be Boys but Ladies must be Ladies') and teachers' notes. (14/2/1983)
2. Draft Response Sheet (14/2/1983)
as filled in by Mr M, Standard 6 and 8 ESL teacher
at K--- Senior Secondary.
3. Script written by a Standard 8 ESL student after work on
WBCT in Mr M's class.

Post-publication:

4. Letter to prospective research partners 1985
5. Response Sheet as filled in by Ms C, Standard 6 ESL (20/3/1984)
teacher at G--- Senior Secondary.
6. Ending for 'Sisters' written by four Standard
6 ESL students in Ms C's class.

UNIVERSITY OF CAPE TOWN

(WITH WHICH IS INCORPORATED THE SOUTH AFRICAN COLLEGE)

FACULTY
OF
EDUCATION

TELEPHONE 69-8531



RONDEBOSCH
7700
SOUTH AFRICA

14 February 1983

LANGUAGE EDUCATION UNIT

Dear Teacher

When you try out any of the English Second Language materials I've been working on, I would really like to know how you do it, what works, what doesn't, and what your suggestions are for related work on the same theme, as well as for further themes. Without response from you and your students, I'll be stuck. There won't be any point in trying to carry on writing and collecting materials in isolation. A couple of teachers have suggested a RESPONSE SHEET to be filled in after you do a unit of material. You'll find some copies enclosed.

If you'd prefer to give your response in a letter or some other form of writing, please I'd be grateful if you could cover roughly the same headings. If you pass on materials to other teachers, please give them copies of the response sheet and explain what its in for. Thanks.

To clarify the RESPONSE SHEET, please read this letter alongside the sheet. Sorry to sound like the bureaucrat who writes those terrible booklets on how to fill in your tax form!

TITLE: please give the title of the play/piece on which the unit is based eg "Sisters at the Sink". (You could treat that and the other sexism play, "Boys will be boys" as part of the same unit on sexism, of course, but you could treat them as separate - for space reasons.)

DAYS, TIMES SPENT: eg Thurs 7th, 8th and Tues 1st, 10th and Wed 3rd - with a date somewhere. (It's useful for me to know how you have to spread out your work on a unit: if relevant, please also give the heading used on the timetable eg Thurs 7th, 8th ORAL, 9th: LANGUAGE ...)

PICTURE OF THE CLASS: eg usual behaviour - passive? lively? chaotic? half talkers, half stones? tensions: mostly repeats and bored? girls hate boys? group members and gospel groups? sportsman vs serious students? political vs? interests? talents?

YOUR RELATIONSHIP: replacing very popular/strict/lax teacher? do you dread them? do you love them? do they shout for drama/grammar/syllabus/debates? problems with bunkers? new? changes

3) EXACT METHOD AND MATERIALS USED: Please be so detailed that someone could imitate from your record. If it simplifies things, use page refs to the Teachers Notes. Time taken is important as my estimates may be wildly wrong. If you use additional material eg a great short story on sexism, please enclose a copy. I can photocopy and post it back.

5) ANY FACTORS ... eg star actors taken off to athletics, pink eye epidemic, gale through broken windows, tired after PT, too many announcements, you on the wrong foot. Or positive: they ask for drama yesterday, today it happens on their chosen topic ...

Please write as fully and frankly as you have energy to. It will help if you can send in the sheet within a week after you complete work on the unit. If you use the same unit with several different classes of the same standard, please at least fill in one form fully for one class and (under the 7) ANY OTHER COMMENTS? note any differences in response eg 7f, all girls, fell flat/took off much better. If you find that it amounts to a different lesson - different method - for a class, it would be very useful if you would fill in a separate sheet, not repeating yourself but referring to the first sheet when it saves you time.

STUDENTS WORK: Please do send in interesting student work with names/age and area. If necessary, this can be photocopied and returned to you but student may be happy to do a copy for circulation. Please explain to them what this is for and that their work will always be acknowledged.

Thanks very much. I look forward with great curiosity to reading the sheets and so keeping in touch. You can phone me at 655602 (home) if you'd like to discuss anything to do with the project. No extension in the office but messages can be left with the Secretary of the Language Education Unit (not the Educ Dept Secretaries) if not urgent: 698531 ext 641.

Sincerely


Carohn Cornell.

RESPONSE SHEET

Please fill in a sheet within a week after you complete a unit and send it in - together with some copies of student work on that unit - to C. Cornell, Language Education Unit, UCT.

RESPONSE SHEET AFTER WORK BASED ON: 'Who Built Cape Town?'

1. Your Name: M ---- SCHOOL: K --- Senior Secondary
CLASS (Std and 1st or 2nd language): 8 and 6 (2nd Language)
NUMBERS: Girls: 23 Boys: 19
DAYS, TIMES spent on unit: 7-14 (5 days - 7 periods
approximately 40 minutes each
DATE OF FILLING SHEET: 15.3.1983
2. PICTURE OF THE CLASS AND YOUR EXPERIENCE/RELATIONSHIP WITH THEM?

Personal relationship - mutual understanding and respect - excellent. Great team work. Students not in isolation but working as a team with me.
3. EXACT METHOD AND MATERIALS USED? (with approx. time taken)

Period 1: Information and requirements - students showed enthusiasm
2: First rehearsal (class worked well)
3: Class enacted the play on their own
4: Discussion on various aspects of play (value, truth, history, exaggeration, possibilities)
5: Write own plays based on 'Who Built Cape Town?'
6: Comprehension
7: Letter
8. Language exercises will follow
4. RESPONSE (your own as well as students - including problems)?

Response of students excellent - generated a good mood for work
5. ANY FACTORS AFFECTING CLASS THAT DAY/TWOSE DAYS?

No problems.

6. SUGGESTIONS FOR CHANGES AND/OR ADDITIONS TO MATERIALS AND TEACHERS' NOTES IN THIS UNIT?

I think this play lends itself to various uses.
The teacher need not feel inhibited about introducing suitable language exercises wherever possible.

7. ANY OTHER COMMENT? CRITICISM? SUGGESTIONS?

I would like to do it next year and see new possibilities opening up and possibly, then, I could suggest changes or modifications, etc.

Thanks.

NOTE: a) WRITE ON EXTRA PAGES, IF NECESSARY.

b) PLEASE ATTACH COPIES OF STUDENTS' WORK ON THIS THEME/UNIT AND OTHER MATERIALS YOU USED; GIVE SOURCE AND NAMES OF WRITERS PLEASE. IF NECESSARY, I CAN PHOTOCOPY THESE AND POST THEM BACK TO YOU: GIVE ADDRESS.

Another look at Jan van Riebeeck 'Builder of the Fort'

19 March 1983.

Jan van Riebeeck	Commander
Maria de Leguillieri	Commander's wife
Andreas Blom	Argitect
Adam Bang	Builder
Japie van der Skapie	Slave labourer
Guards	
Anna Patat	Housekeeper
Dollie Page	Dressmaker
Pieter Adams	The proffessional toilet cleaner
Sannie	House cleaner
Sabastiaan	The perfect butler
Oupa Pieter Big Toe	Wine Mixer
Zombi	Carpet Cleaner

Jan van Riebeeck : This place looks just lovely for
(to his wife) the fort I am going to build.

Maria: Yes, Jan here's a nice view and near to the
beach too so that our children can swim every
day darling (being very proud).

Jan van Riebeeck: Come on! Andreas you must start drawing the
plans so that we could start to build
(commanding).

Andreas (to Adam the builder) Oh! What does he think he is, commanding me
around, he with his false hair... He's
looking like a 'Rasta'.

Adam I think we can start as quickly as possible
before that long face comes because I don't
like to be ordered around.

(The plans is been completed)

Jan van Riebeeck Put that brick sideways, you fool! (shouting)
(to Japie the
slave labourer)

Japie I have had enough of this you pumpkin head,
you don't know anything about building, so
why interfered in my work?

Jan van Riebeeck Guards!!

Guards At your call, sir! (standing attention with
salute)

Jan van Riebeeck Give this idiot sixty of the best and an extra smack too.

Japie Call me idiot, but I still have to build your fort.

Jan van Riebeeck Take him away and bind him with chains.

Japie I am going to get you for this (while they carry him out)

Anna Patat I am sick and tired of cooking for Lady Anne Barnard, she like to order steak and kidney pie with tomato sauce, she looks a tomato already.

Dollie Page
(the dressmaker) Oh! yes, she looks just like a pig. Her hips are too big and her neck is too fat. She still wants me to make her a dress that will hide the fat and every time I make a dress, it's too tight. (laughing)

Pieter Adams Don't talk about these toilets (sis). Every time I have to clean the toilet and carry that bucket I have to covered my nose with a handkerchief. Otherwise my nose would be gone.

Sannie (laughs) Brommer. And don't talk about Jan van Riebeeck's room. Every morning when I have to clean it, I have to pick up his stinking socks and dirty underpants, the lazybee.

Sabastiaan (laughs) What a nice laugh. My work is not so difficult but the door I have to open every time and the coats I have to take and Sir Benton's heavy coat that I can't put on the hat holder works on my nerves.

Oupa Pieter Big Toe Don't talk about work, the wines I have to mix and every time I have a tot my mouth waters for that rum and coke and whiskey.

Zombi Why not pour a tot for you and me?

Oupa Pieter Are you crazy? You want me to get drunk. I like my 'Oomtas' and Virginia.

Zombi That's cheap stuff.

Oupa Pieter Yes, why not, I am a cheap guy.

Zombi Why don't you share your 'Oomtas' and Virginia with Jan van Riebeeck? That wine let my mouth stink for days after I have drink it.

UNIVERSITY OF CAPE TOWN

(WITH WHICH IS INCORPORATED THE SOUTH AFRICAN COLLEGE)

FACULTY
OF
EDUCATION

TELEPHONE 69-8531



RONDEBOSCH
7700
SOUTH AFRICA

LANGUAGE EDUCATION UNIT

Dear

I'm delighted that you plan to try out "CAPE TOWN SCENES" in your classes this term.

As you know, the book has been funded as part of a research project and it's my job as the "researcher" to get "feedback" from teachers on how they use the book, and their response and their students' response to it; what works well and what they would change.

The aim is two-fold (1) to improve and add to the materials for the benefit of teachers and students (2) to collect the information I need to complete a Masters' dissertation which will be largely a MANUAL for teachers, trainers-of-teachers and anyone else interested, on the COLLECTIVE preparation and evaluation of teaching materials, which will I hope be useful.

It's a pleasure to give you copies of CAPE TOWN SCENES and copies of the TEACHERS' GUIDE and I look forward to receiving detailed "feedback" from you both. We're all busy people so it can't be too time-consuming but I trust you'll be willing to:

1. discuss your plans in a preliminary "interview".
2. fill in and post to me a Response Sheet within a week of completing each script.
3. discuss overall progress and problems in an "interview" before the end of this term,
4. give examples of students' written work arising from your work on the scripts - and if you could tape a discussion or improvisation arising from your work on the scripts, I'd really like to copy the tape.
5. if possible, invite me to observe an occasional class informally.

I look forward to working with you. Please let me know how things go and I'll keep in touch from my side. My number is 698531 Ext 516 (or Ext 641 for messages) or 470298 at home.

Sincerely

CAROHN CORNELL

RESPONSE SHEET

Please fill in a sheet within a week after you complete a unit (eg a play and related work) and send it in - together with copies of some student work on that unit - to : Ms Carohn Cornell

Language Education Unit
Education Faculty
University of Cape Town
Private Bag
RONDEBOSCH 7700

RESPONSE SHEET AFTER WORK BASED ON 'SISTERS AT THE SINK'

1. YOUR NAME: W. C.
SCHOOL ADDRESS AND PHONE NUMBER C. SECONDARY
No 2
ENGLISH 1ST/2ND LANGUAGE 2ND LANGUAGE
NUMBER: Girls: 25 Boys: 15
DATES SPENT ON UNIT 3
DATE OF FILLING IN SHEET 20/9/84

2. PROFILE OF THE CLASS AND YOUR EXPERIENCE/RELATIONSHIP WITH THEM?

I'm class teacher of std 6E. They're a lovely, energetic and friendly class who respond with great enthusiasm to anything that catches their imagination or sense of humour. I've been with them a term and enjoyed being with them. They're not a super academic class nor are they disaffected. (?) They actually enjoy coming to school. I'm a little strange to them and a little amusing perhaps but we get on well.

3. EXACT MATERIALS AND METHOD USED? (With approximate time taken)

I dished out the scripts which they read in pairs and then had 2 of the pairs read it in front of the class with boys shouting out their lines from the back. Then I divided them into bigger groups and of 4-6 and got them to rearrange desks so they could discuss what would happen next. They produced a script and then read it out for the class. On following days I made them answer some of the suggested questions and write the letter of advice. ^{One double period 25 mins x 2 + 2 further singles.}

4. RESPONSE? (Your own as well as students' - including problems)

Very enthusiastic - enjoyed the newness and fit of the scripts to a common problem, though some of the boys argued that they also bit washing up. Group discussions and writing of extra script also worked well and to my surprise the roof didn't blow off! The actual performance of the extra bit didn't go so well and I think I rushed them and some were still busy while others were trying to perform. The writing went okay though, being the end of term no one really wanted to write. ~~per~~

5. ANY FACTORS AFFECTING CLASS THAT DAY/THOSE DAYS?

It was done in the last week of term under a gradual move to a holiday atmosphere. Not that that mattered

6. SUGGESTIONS FOR CHANGES AND/OR ADDITIONS TO MATERIALS AND TEACHERS' NOTES IN THIS UNIT?

Actual teacher - student discussion was difficult and stereotyped positions emerged quickly with boys half-joking, half seriously insisting that kitchen work was summer girls' work. The materials are excellent, but the teachers' notes could benefit from perhaps a more tightly focussed range of questions the teacher could ask immediately after the first reading to extend the class discussion section before breaking into small groups.

7. ANY OTHER COMMENT? CRITICISM? SUGGESTIONS? (Write on extra page if necessary)

Students tend to fall back into Afrikanism during their small group discussions and preparation of script.

8. SPECIAL REQUEST: PLEASE ATTACH COPIES OF

Some work by your students on the unit/theme. Please give names and standard and say if it should be anonymous or if you don't want us to publish. It doesn't have to be perfect, just original and interesting! Tapes also welcome!

Copies of any other material you used on this theme, or useful references. Please say if you want your originals (print or tapes) back and please give the most convenient address.

Thanks!

I've included some 6D scripts because GE insisted on cutting theirs up when it came to performance time and I didn't get all their rewritten copies. The writing is all GE and I guess you can do what you like with it.

The materials are excellent! And fun to use. I really hope things pan out well with your work because it is, as you know, dynamic and important and really innovative.

School ends tomorrow. I've survived! I'm so pleased! The blues are gone. The kids have been breakdancing in the classroom despite Mr E.'s admonitions about 'behaving like cows', and a push against music and dancing in our opvoedingcentrum. (perhaps a topic for a little dramatisation)

Carsten, I'll see you next year sometime.

After 'Sisters at the Sink'

Cathleen, Saliema, Brian, Julian

(Brothers) Time for tea!

(Johanna) Time for tea! You can make your own tea. We missed the whole film of Dallas.

(Margaret) That's right! I'm not going to make tea. The bed is waiting for me.

(Brothers) Boys don't work in the kitchen that's why you must make our tea.

(Johanna) That's no excuse because the world's best cooks are men. And they work in kitchens.

(Margaret) Good speech there! They only got lazy fever.

(Brothers) Dad, they don't want to give us tea.

(Mother) Stop that shouting and make your own tea. Nobody is paralyzed in this house, everybody works for himself.

(Father, sarcastic) Drop the subject! And boys go make your own tea, the girls are not your slaves. Here is no benefits for the lazy.

(Johanna) Just you mess in that kitchen and you'll see what you will get from me.

(Margaret) Let's go sleep!

(Brothers) I beg your pardon, make our tea. You've got a nerve to let us make tea. And girls don't ask us for anything.

(Girls) We won't!!

APPENDIX 6

RECORD OF SERIES 1

(Source: my own plans for each session and observation notes written after each session)

SESSION 1

AIM: 'to learn how to get everyone in a big class to talk without the roof falling in': by practising in a big class (40+) of one's peers; by reflection on and discussion of that process with peers.

METHOD:

- everyone including the coordinator (myself - C) introduced her/himself to the class;
- 20 minute presentation from me on the context for most ESL teaching in South Africa, referring throughout to newsprint outline, reproduced in handout, followed by questions and discussion (involving 10 students at most);
- with a stranger for a partner, everyone discussed 'Why are you here in TESOL group?'; I asked class to 'Listen to see who might be good working partners/resources for you' while everyone reported partner's answer to class;
- interruption half way from me: 'Who is rehearsing what they have to say to class instead of listening to what others have to say?': much laughter of recognition; and later discussion (again involving about ten): 'Is it easier to talk in pairs, small groups, class as whole?' (class divided as to whether it was easier in pairs or small groups; agreed that very difficult to pay attention to 40 people talking in succession).
- Break
- 'without discussion write down topic(s)/questions that really interest you AND that would you think help break the ice in this TESOL class';
- with new partner compare topics and between you choose the ONE most likely to get discussion going in the TESOL class;
- each pair report ONE topic to class'
- general class discussion: 'Which topics are the best for this class?' broke down when discussion (involving about six and the teacher), exploded around one issue raised: 'Doesn't "English Second Language" mean "English Second Class" for blacks and isn't it racist to offer such a course as TESOL in HDE?'

- defensive response from me: to take the heat off and/or to involve the silent majority changed tack:
'individually or with a partner write down questions/topics that concern you about first/second language and politics of language teaching: planned sociolinguistics session will give a framework for discussion of these'.
- postponed planned activities until Session 2c: 'For a big class of Std 7 or 9 (specify which) choose topics to break ice and give tactics you would use, step by step.'

OUTCOME:

Far more than intended focus on process/group dynamics and sooner than intended on sociolinguistics with definite conflict revealed. In individual conversation later, I discovered that silence from two students had meant non-acceptance of the approach to oral work.

SESSION 2

AIM: 'to stimulate and organise discussion and dramatic activity using cheap home-made materials, for example agony columns, situations to improvise, dialogues.'

METHOD:

- showed on newsprint the topics/questions on language issues collated from Session 1;
- 'with a partner, decide which 5 topics/questions the guest speaker should be asked to focus on in the sociolinguistics session';
- quick report back from one pair, with comments from others to decide on an order of priority which teacher was to pass on to speaker;
- discussed my experience as 'lecturer' in Session 1;
- divided class: half for Std 7, half for Std 9: 'with partner choose topics you think would lead to lively discussion and then plan tactics for organised discussion';
- pairs reported on topics but never got to tactics because of uproar about bonus bonds;
- brief discussion of possible themes for scripts (suggestions included Rastas, Michael Jackson, corporal punishment, sexism).

SESSION 3

- as preparation 'Read "Removals" and comment on language';
- listened to a tape of 'Removals' made by the writers which included two versions of one scene, in standard and non-standard speech;
- open session (over 60 students from English First Language Method and Afrikaans Method): International perspectives on sociolinguistics.

SESSION 4

- 'as preparation, please read WBCT and plan lessons';
- discussion of all scripts read so far: how many parts? easy to use/speak/organise? theme/issue? interesting? level(s)? what next?

Assignment handout about pooling the scripts, comprehensions; and either teaching real classes or investigating resources.

- task: choose groups and topics, having discussed since SESSION 2.

SESSION 5

- in groups drafted scripts, while I circulated, calling attention of class to questions, progress, possibilities.

SESSION 6

- Sociolinguistics for Cape Town teachers: to combined TESOL and Afrikaans Method groups
- TESOL group received all scripts written during Series 1; discussed two, then evaluation of Series 1.

RECORD OF SERIES 2
DAY 1

Discussed classroom situation in which scripts might be used:

- discussed increasing repression and political violence; speculated about what 1986 might be like in schools: unsure whether there would be any 'normal' schooling; expected witchhunt by authorities of 'alternative education' and possibly a post-boycott reaction from students against the overtly political;
- explored our individual responses to political context (not for school audience) by drafting, then discussing scripts on 'necklacing', passive resistance; defiance from oppressed groups elsewhere; a quotation on Nazi Germany 'Don't ever dare say you didn't know!': all overtly political;
- discussed ways of raising political issues indirectly, eg embedding them in safe themes ('America', 'Media', 'Music', 'Ecology', etc.) or in safe forms (parables, myths, eg some of Brecht's);
- discussed problem of didactic heaviness: wanted to write more open-ended, more encouraging and enjoyable scripts than our first attempt.

Planned Theme (teenage style) - for light relief and to keep censors happy but hoping through teachers' notes to raise issues for awareness purposes (eg who sets fashions, who profits).

- discussed misgivings about being writers (eg M had expected to transcribe scenes by others from tape; N, P both nervous); whether we could write for light relief, or were too didactic?

Drafted Scripts

- P, N outlined story line ('ungroovy girl gets groovy boy'); with M, I decided on settings for 3 scenes (shopping centre, pavilion and disco, probably all in Mitchells Plain);
- M, N and P each drafted one scene, consulting each other when stuck; read drafts aloud for all including me to comment; ('more action', 'censor dialogue on police action against students and poster in shopping centre about strike'): each changed own draft.

Overall

- reassured to have written drafts ('Never thought I could do it'), but aware of problem of reinforcing sexist stereotyping through the ending ('as if girl's sole aim in life is to get boy'), so while P typed drafts, N, M drafted alternative endings. These turned out to be stereotypical if light; if not stereotypical, heavily didactic, that is, not managing to find ways of raising political issues indirectly, without being too heavy-handed.

DAY 2

(started keeping individual diaries and taped most discussion).

- copies of typed drafts of 3 scenes for all: well received ('starting to look like a real book already!' 'Did we write all that?'), inspired many suggestions for more scenes (sex role reversals, going out on Friday Nights); N, M, P drafted scenes on Friday Nights, but soon polarised as 'discos' versus 'the youth' (ie community youth groups): felt their defence of 'the youth' could be counterproductive, called me in as coordinator because stuck ('too messagey again - it's no use preaching');
- took up my suggestion to 'write on the easiest, most inviting suggestion of this morning': M, N and P drafted scenes (on role reversals to show up sex stereotyping), reading aloud for laughs and comments and writing went quickly and easily;
 - group editing sessions, me included - all very happy with 4 scenes (M - on building site; P - up the mountain, at the corner cafe, in the kitchen), but N wanted help with two scenes (woman in a boxing ring, men watching, and woman asking a man for a date), where reversing traditional roles seemed to reinforce sexist stereotyping, particularly of homosexuals - gave up on both scenes because of this problem;
- during editing, discussed items of standard English in one script ('In The Groove').

DAY 3

- P typed copies of 4 (role reversal) scripts for all: sense of progress; editing of N's draft revised at home - and in stilted language - led to further discussion of language issues around the use of the standard dialect. N suggested less solo drafting, more group work;

- brief discussion of how to use 4 latest scripts (ie planning but not drafting teachers' notes);
- again, lengthy group discussion of how to introduce 'the youth' (community youth group) more attractively, uneasiness about dogmatic tendencies ('a tactical error to oppose discos!');
- enter coordinator to ask about progress - 'We're stuck again'; 'How can you involve students in some experience of what 'the youth' might be like instead of arguing for it in the abstract?'; M, N, P each tried a different approach - a script, a 'task' and 'a monologue', but frustrated, ('a dead-end again'), unsure/uneasy about the theme, the approach being tried, and the use of standard English.

DAY 4

- demoralised by Day 3 dead-end - struggled on with same theme: M, P combined their previous drafts while N worked alone on 'sketch' about 'the youth' all still stuck; I suggested new format for same theme: agony column letters from young people about personal and community problems to which community youth groups might offer some solutions;
- all drafted letters individually, then compared and all, including me, edited letters ('Does this ring true?' 'Too many issues for one letter here') and grouped them in 3 categories (problems with parents; how the youth could help; problems within the youth): all relieved to have written so much so easily, after long writing block;
- at my request, drafted Teachers' Notes for all scenes so far, ideas flowing quite easily: sense that the book was progressing, despite blocks.
- P (after hours) typed copies of letters for all.

DAY 5

- edited typed letters, then drafted more to fill in gaps: satisfied with 5 letters in each group;
- discussed, drafted separately scenes on casualising (shop assistant, usher);
- updated diaries and discussed working processes so far in group; I raised question of having outside observer for a day the following week (previously mentioned but not discussed) - role was discussed ('not an inspector,

someone who is interested in workshops herself, an experienced observer of groups - and won't criticise unless we ask her to. What should she look out for in the group?'); P raised the question of the coordinator's role: ('C has played a coordinating role, pacing us and giving us a proper sense of urgency about writing and suggesting ways out of writing blocks. How can we take on some of the coordinating role?')

Same evening, A, the observer, interviewed me about the workshops so far and needs felt by the group.

DAY 6

- M, N, P planned to share coordinating role, I kept out; later they reported on the day;
- saturated with the teen scene (trivial in political context), discussed more serious scripts, individually drafted skits on TV programmes and ads (eg Dallas from the workers' point of view), but another over-didactic dead-end - decided 'skits not funny, too messagey';
- back to TEEN SCENES, arranging as for a book and looking for gaps with serious possibilities (eg teenage independence);
- after giving me a report on the workshop so far, at my request drafted Teachers' Notes for some scenes, also preparing for book.

Overall, 'frustrated and saturated with workshops': decided this was 'a natural stage - not a reaction to do-it-yourself coordination'; took a day's break.

DAY 7

- all received typed 'book' including Teachers' Notes for some scenes: a boost to morale;
- discussed different patterns for teachers' notes which had already emerged, either sketchy broad suggestions, or detailed, carefully worded, stage by stage;
- in pairs, drafted missing Teachers' Notes: C, N: In the Groove; P, M on role reversals; P, N on letters; M, C on casualising.

DAY 8

- all with Observer (O): I recapped for her,
- worked in pairs (P, C on independence theme - not scripts; N, M on more casualising scenes) with O

listening in or joining in discussion and later asking about process: raised issue about how my coordinating role fitted with full democratic participation of all in the group; I withdrew to allow 'freer discussion'; group decided that the presence of observer and consequent artificial recapping/explaining by me had set back the sharing of coordinator's role, which the group had already moved towards.

My discussion with the observer before and after her visit was very useful. Her questioning facilitated critical reflection on group process and helped me to articulate a number of key questions:

1. What makes people realise their competence (for example, in script writing) and what might undermine it?
2. How could the coordinator's role and the observer's role be shared by all participants?
3. What role could an outsider play in/for the group, for example interviewing participants together/separately about group process, thus avoiding the role of judge/inspector, being and being perceived as a facilitator.

RECORD OF SERIES 3

WEEK 1

Timing: a) to d) took 1 hour 20 minutes: people introducing themselves, their interests, themes, that is, **BREAKING THE ICE**.

- a) Brief 5-minute intro from me, based on these notes:
'What happened in previous writing groups depended largely on the group and their interests so our task is to find out who is here and what our interests are. By the end of today's session - with luck - you will have found at least one person interested in working with you on a script and will have a rough idea of your theme. Over the next session or two, if you decide to stay, you will produce a draft script and everyone will have the full collection in time for teaching prac. NB What we write in a workshop is a DRAFT and the idea is that teachers will change and add to it to suit their students, so we'll improve the drafts together.'
- b) 'Sit with a stranger and take 3 minutes each way to find out: Why did you decide to join a workshop like this; what do you want to get out of it; any worries about it? Then introduce partner to group.' Most reported 'something missing' in their own schooling, thought workshops could be a 'space to explore what should go into education'; the 4 with teaching experience were all for drama: spoke of need for scripts and other materials 'to get students participating'; one had used CTS extensively, others had tried role play or improvised drama. Most were nervous about actually writing; of these three did not return to the second session: perhaps if they had started writing in the first session the nervousness would have been overcome?
- c) 'With different partner; discuss:
 - i) who would you like to write for (could be an audience you know well or that you don't know)?
 - ii) any issues/situations in mind at the moment you might like to write about?'(I stressed: 'This is still very tentative, you aren't committing yourself yet, it's a chance to see who might share interests or who could use your suggestions'; also stressed 'focus on something that interests and involves you at the moment, as you're more likely to write about it with conviction and to see the draft through to the end.')

Themes clustered around sexism or racism, eg 'sexism in textbooks and school life'; 'sexist language without being pedantic'; 'paralleling sexism and racism'; 'how to get students to identify with the lives of migrant workers', 'how to put students into the shoes of

those they are usually cut off from'. The teachers in the group were still vague: eg something meaty for older classes - giving different sides including the side teacher doesn't identify with'; 'materials scared teachers could use - about decision-making for life after school'; 'Don't want to be only local - also need to look at other countries'.

- d) these report-backs led to discussion of the following issues:

- **Ways of tackling touchy issues**

eg writing two versions of a script, uncensored for community groups, censored for classrooms when Big Brother is watching; or touchy local issues could be approached 'from afar' - set in another society or another time.

Remembering the didactic heaviness struggled with in Series 2, I appealed for light relief or for a light touch with potentially heavy themes, (eg sexism and racism, already suggested).

- **Whether to write only for an audience you know**

Some wanted to write on 'relevant' themes but felt constrained and disadvantaged by 'limited' backgrounds (middle-class, mostly 'white'). Didn't want to write for the audience they knew best - 'bored with the sort of students we were at school with and bored with the sort of schools we know'. As one expressed it later in the notes written after the session:

'Feel I lack essential insight into the experience of a community other than my own and even in my "own" community I don't feel in touch with the way issues are perceived - and not, sure, that I am helluva sympathetic to the interests of 'white' school pupils anyway.'

(The workshop had been advertised two weeks before 'for anyone interested in learning to write teaching materials - probably scripts - for use in classrooms with over 40 students and no facilities', ie DEC or DET schools, but there was a problem because before first teaching practice, most participants had no school experience beyond their own. It seems that students joined the workshops series because 'the processes involved and the alternative teaching materials sounded relevant'. I emphasised that they should draw on their own strengths and write for an audience they knew, but wondered afterwards if they felt they had failed if they said they couldn't write for a DET or DEC classroom. All the themes suggested seemed to me to have interesting possibilities for use in more privileged

classrooms and to take further the questions about how to raise awareness in 'white' schools which were raised in Series 1 and again in Series 3 and 4.)

- e) Leisurely break (30 minutes) with refreshments in the room: all asked to find working partners by end of break; interest groups started forming.
- f) Looked at first script, Sisters at the Sink: I explained how it had been written and where used; did the script as in a class; then discussed it. Comments included:
'realistic slice of life'; 'Funny despite serious theme - hooray!'; 'Dialogue too intense to ring true'; and 'Sounds phony because of such political terms at the kitchen sink' (which led teachers to explain that since the 1980 boycotts, the terms have been part of 'normal' speech in black schools); 'Too simplistic and stereotyped' also provoked a discussion. I stressed that it is an achievement to get second language students to speak English with confidence and it may help if the situation is familiar, even if stereotyped, rather than strange. ESL situation unfamiliar to all but those with teaching experience. No decision yet about who would write with whom about what, but asked them to carry on discussing possibilities among themselves and to decide before next week which I said would be structured to take into account what they wrote in (g).
- g) All individually wrote 'first impressions' of the workshop, signed or not, which were put into the file for all to read (ie reflection on the process).

REFLECTIONS ON WEEK 1

My own first impressions before looking at theirs:

Felt I tired everyone out and left some daunted but know that when I am tired (as I was) I always get a daunted impression, so hope next week will feel better from my side. Worried that it was vague, inconclusive, not concrete enough, but didn't want to give too many examples (scripts) to look at in case it looked as if I was offering model answers. Was I off-putting to those who wanted to tackle sexism? Think I was and don't want to be. People seemed to be amazingly trusting and willing to acknowledge worries and strengths, a good start. Interesting variety of interests. Wonder how many will be there next week - maybe it was too vague, daunting, time-consuming for some but I hope a few will keep coming and think they will.

After reading first impressions from group felt better overall: 'daunting', 'not concrete and tangible' were key words but so were 'open', 'democratic', 'exciting'.

1. An anonymous student (presumably with no teaching experience) summed up as follows:

Was feeling quite daunted at the beginning of the session and more so after tea - people seemed only to talk about the problems! Last hour gradually feeling better. I think the introduction of concrete material, concrete issues, real situations (for those of us who have not been teachers) made our task a bit more tangible. It would have been easier for me to have started with clearer examples - they don't narrow down the possibilities for me, rather stimulate other ideas. Trying to come up with a significant idea out of nowhere is difficult!

Looking back on the series, this seemed to me a useful guideline for the next series - see discussion of Series 4.

The student continued:

I also feel that the group is quite unpressurising - I feel able to express myself openly, nice for a change.

2. From E, a teacher with 3 years' experience; another comment on ease (trust?) as essential to good cooperative work:

I feel easier, much easier, about how things are going to work than I did when I first came in. Mostly because I feel easier with this group than I often have so far in small groups elsewhere in the course. It's more cohesive and like-minded than a random selection would be...

I'm not terribly confident about what I want to do but am beginning to feel the stirrings of ideas and it's lovely to (at last!) have a whole time slot to (maybe) develop them in. I think it could well be one of the most positive developments/applications of my limited teaching experience, in the course. At least I can build on my teaching experience and don't feel that I should pretend I don't have ideas etc after 3 years' 'there'. So I think it will be exciting.

Comments on the structure and order of activities in the workshop were:

3. From L:

I came to the workshops with a very clear overall idea of how such resources could be used and feeling

strongly that they should be made available but at the same time I was very unclear about detail: how to be more specific in terms of where I wanted to focus my work. I think the questions at the beginning of the afternoon were really helpful in that respect - I feel a lot clearer about the openings that are available (the gaps) and how I can fit into them. Also clearer about the topics which would be useful as areas of work. I still feel a gap between all the ideas in my head and how to actually express them in practice but that will probably diminish once we start working. I found it useful to look at a script...

4. From D:

Looking at an existing script was useful as it made the task ahead more tangible and something I could see myself as being able to manage.

Felt the group was run on a democratic basis and I didn't feel intimidated to contribute.

5. Q raised a problem to do with looking for leadership:

Although there is definitely a feeling that there is space for us all to do as we choose I still feel afraid of exercising that choice. I feel I try and anticipate what is expected rather than having confidence in my ideas but I still feel very excited at the prospect of what we are planning.

6. Anonymous

This is one of my first experiences of working together with other people out of choice. The fact that this exercise derives from choice is as exciting as it is terrifying.

Others expressed uneasiness:

7. T:

Feel a bit lost and at sea with the idea of actually writing something - daunted. But as it progressed I began to feel that at least it was possible. A lot of the others seem confident which makes me think that it would work although I can't seem to see an area that I could really fit into yet. This is not what I expected at all so it's a bit bemusing.

8. B:

I have found it a little bit frustrating - I think partly trying to force myself to think of ideas, not coming up with anything and panicking a bit. I also

feel a little shy in the group but that will go with time. I don't feel threatened by the prospect of actually doing the writing - I think you have said too much to dispel any fears. I do feel a little wary of wanting to tackle something that has obviously been done and done again (sexism) but I am sure there is always some light to be thrown on it.

(Note: T did not come back to the second session: 'opting out because I felt at a loss although others seemed fine'; and B articulated the cause of her 'frustration', 'shyness', 'panic' as she came to see it, after Session 3.)

The observer, W, an experienced teacher, lecturer and workshop coordinator, was a full participant in the group and reported as follows:

I learnt a lot about how to run a workshop, how to start off a course in a relaxed and unthreatening way which enabled us to get to know each others' interests. I liked the stress on collaborative work - although this was never pushed in a way to threaten people who are used to working alone and competitively. Essentially, then the whole philosophy behind the workshop was made known through practice, not preaching. Your coordinating style is very unthreatening and everyone is clearly at ease already.

(She was surprised to hear later that some people were daunted.)

WEEK 2

11 student participants, myself as coordinator, and observer (M)

My notes, written afterwards:

Late, halting start - only 4 on time, two newcomers and two others dropping in to recruit for a group to write on resistance history - did I entirely misjudge the situation in Week 1 - was nobody interested?

- a) (with the four above and 7 others), I stated aim for the day - to get everyone into working groups and to do some actual writing or at least detailed planning of writing; (apologised about disparaging sexism theme in Week 1).
- b) in pairs, brief discussion before reporting back to group on who wanted to work on what with whom. Nobody had decided yet whom to work with.

K - rape

B - sexist language

L - some awareness issue but situating it in another

society

- Q - role play based on literature setbooks
- E - young people in other countries
- A - 'something topical, social not directly political'
- S - 'grammar booklet, sort of first aid for grammar, and maybe something on sexist language as well'
- R - 'willing to slot in'
- H - on sexism to use in a 'white' school
- X - conscription?

- c) I tried grouping themes to encourage people to choose writing groups but no takers. Asked them to organise themselves into writing groups during the break.
 - d) together, looked at 2 scripts, 'Sitting at home with Problems' from 'Scenes from Township Life' and 'Who Built Cape Town?'. Discussed their themes, dramatic form, language level, how they could be used in a (big) class. (W and E commented from their teaching experience on how they had seen these scripts used.)
 - e) break
- W (participant observer) and LE left; LE later worked outside the group with W and C separately on a series of history scripts for an African Studies Honours project.
- f) After the break all but one were in writing groups of their own choice, busy discussing, writing notes for scripts or actually scripting. I circulated to make a note of groups and themes, and to check on intended audience and how they planned to share the work in the group..
 - g) the 4 groups reported to class what they were planning to write; all seemed keen and fairly confident: suggestions and comments from others reinforced this. The following notes were based on my observations in the small groups and on their reporting back to the class:

Group 1. Myths about Rape - family reading report of SADF rape of an old woman (based on real affidavits recently publicised by Black Sash) - and reacting to it in different ways which show the sexism in the family and the relationship between kinds of violence in SA society - military and the criminal; chose theme as both are doing the Rape Crisis training course at the moment; I offered them file of unfinished scripts and other teaching materials concerning rape.

Group 2. Local Scene: dagga raid with light relief, eg from converted person and Rasta.

Group 3. Sexism including Sexist Language

Group 4. Young People in Another Country.
They made the following outline on newsprint:

OPTIONS: Chile/Nicaragua/Vietnam

AIMED AT: Department of Education and Culture Schools -
probably Std 9 - 2nd language

SOME IDEAS:

- play/script/story as introduction
(teenage passion in a nationwide crisis!!
lots of high drama)
- people living and working
- geographical context using maps, pictures, slides,
charts, etc.
- cultural stuff (including literature)
- dress)
- music)
- poetry) included somehow
- songs)
- art forms)
- dance, etc.)

Old and new

- History: documents, scripts, archaeology
- Religion, morality, values, etc.
- Systems of government
- War/conflict/struggle and its effects

The Loner, H - 'democracy in the classroom or an intro to
SA for someone feeling ignorant': who had no working
partner, wondering about working with people who had
dropped out after Session I but had showed interest in
these topics (dropped out after this Session).

REFLECTIONS ON WEEK 2

These were mostly positive - mostly emphasising that Week 2 was
more satisfying than Week I because they were 'getting down to
the real work':

Q: Today getting our small group together, deciding on a theme
and actually starting to formulate some ideas was amazing.
I'm just much clearer where we are heading and feel much
more settled.

L: Feeling much better. I think that last week the problems
seemed almost insurmountable but today went very well -
perhaps both a bit deceptive - suddenly feel like we could
do this very quickly. Looking forward to next week which I
am sure will be more structured and in some ways more
challenging than today.

A: Perhaps most important is that what we produce will be put to practical use - feel very energised by that!

A number expressed unease or ambivalence of some kind:

Z: Still feel a bit directionless, maybe because I am not sure exactly what kind of presentation I would be most comfortable with. I don't like the feeling of being forced to be creative and to produce. Maybe this barrier against starting and committing myself to paper is just something I have to overcome. Felt a little alienated from my small group because I was enthusiastic. A group feeling is beginning to emerge and there are some good ideas.

and from the same group:

B: I feel much happier. It's a relief to be in a working situation with someone and have a more direct focus. I still feel that I need a kind of loosening or a breakthrough but I am sure it will come.

The following week B amended these notes..

A: Everyone seems to be so committed and focussed in their concerns. I do feel rather directionless and self-indulgent.

This was A's first session and despite his misgivings, he and V, also there for the first time, drafted a scene - writing more than any other group.

My notes

Again I felt very awkward about the session - hard to focus when very tired and felt that I let people down with the vague bit in the middle (c) but was delighted that they are almost all working well now in their groups. All the strain will be off next week - they will do it themselves and I can wander around and chip in and pace them and encourage. Feel sure we will be able to get scripts onto word processor in time for Week 4 so we can edit together - which means that they will be able to use the scripts on teaching practice and come back with lots of other ideas.

WEEK 3 OF WRITING WORKSHOP

(My notes written up afterwards)

Aim Today - to get all groups writing so that they will be able to give in drafts for typing on word processor so we can all have copies and discuss and edit together on Monday, April 7.

2.30 on - people came in in ones and twos and started talking about what they would do today. Needed no prompting from me - all I did was introduce two students to pairs they might like to work with because they had expressed similar interests in first session (both had missed Session 2). When everyone was there, I interrupted discussion to suggest time limits: 15 minutes for group discussion; then brief report back to group on plans and any problems; then spurt of writing ('remember it's only a draft, a group effort, nobody is expecting the perfect product'); said I would pace them to make sure it wasn't all talk, but writing too, then we'd see.

In fact, there was no group report back - would have been a bad interruption as people were doing different kinds of things at different paces in different groups. Instead, I wandered around facilitating where it seemed necessary, or just observing.

Overall seemed to be a productive session. The groups kept themselves going and seemed to be really interested in what they were doing. This was confirmed by the combined note written afterwards by K and Q:

We're feeling very positive about what we've written and were also excited about sharing it with other people. It's such a new feeling to actually want to share our work, and to accept criticism as co-operation rather than judgement. We feel relaxed working in the room - although we're still unused to the tape-recorder, we've gained a lot of confidence by actually managing to initiate and produce some writing that may be of value.

GROUPS:

1. Debunking Myths about Rape: K and Q.
2. Dagga Raid and After: A, AB and CE (who missed Week 2).
3. Chile: an exploration of life there: L, U (E absent but planning to work with them before next session).
4. Sexism, Sexist Language : B, MS and D (who missed week 2)

(H sent apologies - 'planning to return', didn't.)

The following is my view of the dynamics in the four small groups.

GROUP 1 - Debunking Myths about Rape

- Very enthusiastic about writing, motivated by concern with the issues, and a sense that the script is urgently needed; gave them incomplete drafts (eg one by 1983 students covering too many myths too superficially):

did visible problems in that draft give them confidence to try, and emphasis that everyone is writing DRAFTS which we as a group can improve? Tried some dialogue on me ('Does it sound right?'): perhaps a hint here that they still half wanted to know whether they had the 'right answer' the 'teacher' had in mind? Draft very promising: suggested that they could write questions/doubts into it; then suggested that to all groups as useful to the 'editors'; it also helps establish the principle that doubts, hesitations, alternative views are important, and shouldn't be left out and helps to make the concept of DRAFT real to people and to relieve anxiety about writing a 'good enough version...'

Both liked the idea that the script could be shown to Rape Crisis for comments and maybe be used in different ways for different purposes. May become several scenes if too many issues - or could put ideas for further scenes at end?

I suggested only two changes: (1) 'Set it at the supper table not at breakfast or it will immediately be rather foreign to working-class people: who sits around reading the paper in the morning if they have early trains to catch?'; and (2) 'He talks about his "chick leading him on" - as all "chicks" lead on the rapists in the myth - but it might be easier to tackle more obvious issues about rape, before tackling issues about rape within relationships.

(Like the others, this group shy of using the tape for drafting; I tried to break the ice by putting our three-way discussion on tape. This helped me write up the discussion afterwards but didn't change their attitude.)

GROUP 2: Dagga Raid and After

- Their first suggestion: local scene, perhaps a drug raid with a variety of people commenting on it. Wrote fast (turned out they had started last week) - with much laughter. Didn't seem to need pacing, or a sounding board except for one question they raised: 'As there is so much Afrikaans in the local dialect, would it be OK for an English lesson?' (I asked if I could tape discussion of this central issue. CE felt it could be used in an oral period which wasn't strictly an English lesson. Solution they proposed: script in the 'local dialect', questions and follow-up work in (standard) English and/or (standard) Afrikaans and it could then be used in either English or Afrikaans lessons. By the way, A and AB said CE was acting as 'language expert' but they also seemed at home with the local non-standard dialect. Someone suggested that the scenes could be used in civics or youth groups; didn't have to be for

purist teachers - for whom they agreed to draft a sterilised/sanitised version. Would be useful to have two versions typed up for discussion in big group - will bring up important issues about language, kinds of material an outsider dare bring in, virtues and dangers of local material. Can see it being performed with gusto!

All agreed that many teachers would be taken aback by the language (and by the content: low life around a dagga merchant) and that some would say giving students their own non-standard dialect on paper was 'ghettoizing' them, rather teach them 'better' language, etc, and might be very scathing about outsiders writing such a script. Tape shows I intervened too much at this point, didn't give people a chance to discuss the 'ghettoizing' point themselves; maybe sometimes I can just talk as a member of a group, not worry about facilitating all the time!

Could write a narrator into the script who could invite the audience to watch critically and to improve the script afterwards if the language was inappropriate (too formal? out of date?) or the situation stereotyped or unrealistic.

(An aside here: it would be useful to see other kinds of dramatic devices: pity there are no drama people in the group. For next year, might try in first session to show a range of devices in first session and get people writing straight away.)

Question about the working of group: did AB want to explore that theme or was she carried along against her will?

The notes written by the group at the end were illuminating. All three wrote that 'the actual writing is fun', 'quite easy', 'everyone helps with the dialogue - it writes itself!~ A. wrote':

Group work becomes easier with practice. However, I sometimes feel that the process is not as democratic as it might be. Some people (in this case, me) are inclined to dominate while others submit. I think this imbalance will disappear as we become more relaxed and more confident.

In discussion in Session 4, he commented that gender (he was the only man in the group) might have something to do with this 'dominance'.

AB saw the problem differently:

I felt I said the least. The thoughts in my head were more complex than they needed to be. What we came out with were simple sentences that worked well. I am

tempted to structure the script too much, but I have begun to realise that the gaps in the script can lead to the most constructive activity, ie. can facilitate discussion in classroom etc. I didn't feel I got much experience in 'writing' per se, but plenty in communicating and throwing around ideas that when translated onto paper were simply expressed.

S is touching here on the issue of didacticism versus discovery learning which dogged Series 2. This was not really discussed in Series 3.

GROUP 3: Chile

They were clear they didn't want to 'cover' Latin American struggle and culture, but one country, Chile, and came with lots of source material: eg Neruda's poetry; Victor Jarra's songs; an account of a pageant based on bloody peasant struggles in the 1900s; planned to get a Chilean dance video and material from Chile Support Groups. Complained of feeling unsure about the history and current situation: a vast task to go into that properly but would be educating themselves in the process.

Because they were working so well on their own, I hesitated to interrupt but wanted to make sure they wouldn't get bogged down in research and never get to the writing. Did I interrupt too much because I was anxious about that or did they need that pacing - not sure whether I overdid it.

At various stages in the afternoon, they seemed stuck. By the end were confident that they would be able to complete a draft; planned to include at least one poem or song; and a list of resources for those wanting to explore the subject. Fine that they spent most of the session reading and discussing their reading.

Points when I was around for discussion

1. I suggested (but I think was unclear) that they could use their ignorance, as their starting point in the script eg include questions they had been asking as questions from South African youth about Chilean youth and their struggle;
2. how not to make it too grim: some of the sources were very depressing, eg Victor Jarra playing his guitar in the stadium of political prisoners and shot while doing so; they added the Mitchell poem about it which somehow manages not to be grim and depressing; also insisted on having a lot of interest and celebration in the 'story';

3. unnecessary to try for completely realistic scene from Chilean life - could use any dramatic devices that would help bring in background, history, eg narrator, chorus; (see discussion in Group 2).
4. question about bringing in 'Indian' groups but felt the name might be confusing: the point is that the original inhabitants are the most oppressed and could perhaps use pictures to make the point about the different origins of the population without racial labels? Also name may be as unacceptable to South American 'Indians' as to native Americans in North America!

They wrote in a combined note:

We found it difficult starting off from a position of ignorance but, maybe it's just that we have a hang-up about always having to be stuffed with 'knowledge' before we can undertake anything. We have a clearer idea now of the characters and scene for our script and have started writing it. it does seem difficult to fit so many issues into one script, but maybe we should see how we could explore them in other ways.

My Afterthoughts

Very useful to have non-local situations for discussion; impressed with the way they are giving life, a storyline, a love interest. Possibly collect extracts from elsewhere on that theme as antidote to the didactic heaviness that often besets writers/teachers.

GROUP 4: Sexism/Sexist Language

All had looked at materials on this theme from previous years, but this didn't help them as it had helped Group 1: seemed to swamp them. Several changes of direction and much anxiety in the group and I didn't know how often to step in and say 'OK, enough talking, you have a perfectly good idea, just WRITE and worry about the finer details later', or to leave them to it? Felt they would resent my butting in when they were either just getting somewhere or just getting nowhere and feeling awkward about that! This record shouldn't make it sound as if I felt they were failing because they weren't drafting scripts as easily as the first two groups were.

Noticed that they spent some time writing separately and then came together, which can be very useful, but whenever I eavesdropped, perhaps too many ideas around? Focus on sexist language only or on sexist behaviour more generally? Seemed to perk up at suggestion that it didn't need to be realistic, could use dramatic devices,

eg a narrator, commentators.

At first, said they were going to try devising a game which involved class responding in a particular way (or just keeping score) every time sexist term was used in a script, ie audience responding to actors. Sounded as if it might carry over into everyday behaviour better than preaching about sexism. Seemed all set to write easily about that, but then chopped and changed, ending the session with several written plans, but no drafts. A perfectionist streak? Academic habit of not committing yourself to paper until you are quite sure? Problems in group when there were two different interests or even three, not to mention conflicting interests within one person?

At the end of the session, I was worried that they were so demoralised they would give up - even though they have a wealth of ideas. **A problem for me - I don't like sounding like a nag even when being directive could be useful.** At one point B told me to leave them to it after we had discussed one issue, I was relieved at least they weren't being polite and long-suffering!

Another member of B's group wrote at the end:

I found today quite frustrating because after having written a piece of script each, the group felt that we didn't know how to put our ideas together. We also started feeling that we were being too vague and that our dialogue (in the script) wasn't 'loaded' enough.

(Explained later that 'loaded' meant 'heavy, significant, even political'.)

The third person in the group shared the frustration but ended on a more positive note:

Felt that because we were unclear of our specific aim, we struggled to translate our energy into something definite. However, the willingness was still there and I realised that we were also censoring too much of our ideas - being too critical - starting different ideas without following them through. It feels a little frustrating not having produced something definite but I am sure we can still come up with something.

She looked exhausted when she left though she had joined the workshops because 'I have so much energy and want to use it'. Perhaps the course generally is demoralising? Very relieved afterwards when B spoke about why she had been feeling so uneasy and frustrated in the workshops. (The tape was not on for this discussion as I was afraid it might be inhibiting; these notes were made the next day).

Background:

B looked uncomfortable in the first two sessions and I thought this might be because I had poured cold water on her plan for a script on sexist language: became aware of this when she said apologetically, 'Well, other people have done it and it's a bit hackneyed but still...', and in Session 2(c), when I was trying to focus the discussion, G of Group 1 spoke up in defence of the sexism idea, saying: 'Some people's ideas are being squeezed out'.

Incident:

Yesterday at the end of Session 3, B asked if she could change what she had written in Week 2. When I said 'If that was what you were feeling last week, maybe you should write something extra for today and let last week's stand', B insisted that it wasn't accurate. By the time she started writing her amendments, most people had left, but Group 1 who were still absorbed in their writing, joined in the discussion when B stopped writing to talk about it. 'I felt terribly uneasy and tense during the first two sessions but couldn't work out why because I didn't have anything against the others (you included) and felt there were good ideas around...' After the second session she had decided the tension was 'because it was my first experience of **democratic learning and working together**. It was very unsettling to realise I had been looking to you for a teacher's approval to know what to do and hadn't got it. This way of working was right according to my theoretical position but it hadn't happened in practice before and was a revelation of some kind, very disturbing'. I said that I had been aware of unease especially in the first session for B and two others (who dropped out after that session) and had blamed myself. B remembered my saying I had been too tired to coordinate properly. The others said they felt it was 'empowering that in the group you couldn't look to anyone else for the way to do things, the right answers, had to decide what you wanted to do', and it was the first time in their experience. I said coordinating was like walking a tight-rope: not wanting to show too many examples in case they looked like model answers, but needing to show something or writing would seem all rather abstract; felt I left the showing too late in Session 1 and felt that was responsible for some of the uneasiness.

All agreed to keep a diary of how they feel about the issues B was raising and later we can discuss it with the whole group. For me, busy with research into writing collectively, it is very exciting that this issue has come up out of the blue. Hope we'll be able to explore it - they all seem very willing to.

It's reassuring that B spoke up, ie that there was enough trust in the group and in me as coordinator, despite the fact that I've

felt too tired to focus the work of B's small group today. Factors contributing to this 'trust' may include:

- the fact that the series was/is seen as 'relevant', 'progressive'?
- group is small and easy to get know each other...and from the start people seemed to feel that there were quite a few like-minded people...
- fairly relaxed with refreshments and all;
- the feminist factor: all but one are women and it's possible that some liked the idea of a woman coordinating (and some knew me from a feminist network): their experience in feminist groups or their reading has probably made them more aware of - and politically concerned about - group processes and ready to talk about them.

After the agonies of some participants, it would be good to have a festival session!

Between Session 3 and 4, I didn't see B but had several conversations with the other two in her group (separately) when we bumped into each other: both felt 'demoralised': 'we have nothing to show for our time in the small group'. I pushed them to say which of their plans would be easiest to write on and encouraged them to meet as a group and write a draft to show in Session 4 for editing or, failing that, to write individual drafts; suggested that they include problems, queries, alternative endings in the draft, so that the whole group could tackle these in the editing discussion. They did meet as a group and drafted a script, on sexist bumper stickers.

APPENDIX 7

EXAMPLES OF SCRIPTS WRITTEN IN WORKSHOPS:

SERIES 1: CORPORAL PUNISHMENT - A PLAY
(published in Youth Express, 1987: 43-45)

SERIES 2: SCENE: MOUNTAIN WEEDS (unpublished)

SERIES 3: CHILE - ACT ONE (unpublished)

CORPORAL PUNISHMENT - A PLAY

SCENE ONE: Three or four teachers sitting around in the staffroom - end of the week.

TEACHER 1: So who's going to the function tonight at the galaxy?

TEACHER 2: Well, I'll see whether my wife lets me out. You know what she's like - always moaning...

TEACHER 3: I can't even think of the weekend. I've got that 6G class now and a double period on top of it. Hulle wil nie luister nie.

TEACHER 1: I know how to handle them - it's no problem for me. (Looking very pleased with himself) I've got my friend here to help me. (Slaps his cane against his leg.)

TEACHER 3: Ja, it's the only thing they'll listen to - it's no use talking to them, you just waste your time.

TEACHER 2: Just one shot will keep them quiet for a while. That Arthur never does his homework, and he always comes with some excuse about no electricity or some story about his father. I don't listen. I just cane him.

TEACHER 1: Teaching would be alright if you didn't have to put up with some of these children. The salary's not too bad now and my housing subsidy just came through.

TEACHER 3: Oh, well, there's the bell. I wish they'd make the interval a bit longer on a Friday, hardly time to finish your coffee.

TEACHER 2: Enjoy your double period... any problems, just send for me in the woodwork room. (evil chuckle)

TEACHER 1: Make sure they don't squeal on you.

SCENE TWO: Playground, pupils talking before the next lesson

MARY: Hey, Fati, did you do all the sums Sir gave us?

FATI: No, I only finished half because my sister only came home last night and everyone was skelling her.

JOHN: Now you're in for it. Sir is going to neuk you because he doesn't listen to any excuses.

MARTIN: Ja. I'm vrek bang of the ou - the other day I wanted to ask him to explain something but he sommer klapped me and told me to stop asking stupid questions.

- MARY: I always let my sister do my work because I don't understand what to do, and I'm scared to say so because I get enough hidings at home anyway.
- MARK: (Walking up to them) Hey, ouens, did you do your homework for Mr. _____?
- YUSUF: You know we always do his work, even if he doesn't mark it.
- FATI: Maybe there is some way we can get together and make him change.
- MARY: Ja, but the principal never lets us say anything when a teacher is wrong.
- JOHN: Why don't we have a meeting about it?

BELL RINGS

- MARTIN: Hey, It's donder time again ouens....

STUDENTS MOVE OFF INTO THE CLASSROOM INTO THEIR DESKS

SCENE THREE: Classroom, teacher at front coming into class.

- TEACHER: Come on you lot, take out your maths books. No noise now, Fati!
- MARTIN: (Hesitatingly puts up his hand) Sir, I did not understand the sums.
- FATI: Meneer, ek het nie die werk gedoen nie, daar was 'n upset by die huis.
- TEACHER: You two, come here. I am listening to no excuses. When I tell you to do your work, you do it. (Gives them each cuts in front of the class) Anybody else? (Glares at Mary) Come here! Did you do your homework? (Shakes her)
- MARY: Sir, I'm sorry Sir, I didn't know what to do... (Also gets cuts on her hand)
- TEACHER: I'm really tired of you people - excuses, excuses all the time. I want exercises 2 on page 59 finished by the end of the period. If I so much as hear a sound out of any of you, you'll know all about it. (Puts his feet up on the desk and takes out his newspaper to read. Whispering in the class, then hushed silence.)

SCENE FOUR: Mary and her mother at home. Mary walks into the room

MOTHER: Slestog! What happened to your hands? They're all red and swollen?

MARY: That Maths teacher's been up to his tricks again. He likes bashing us around.

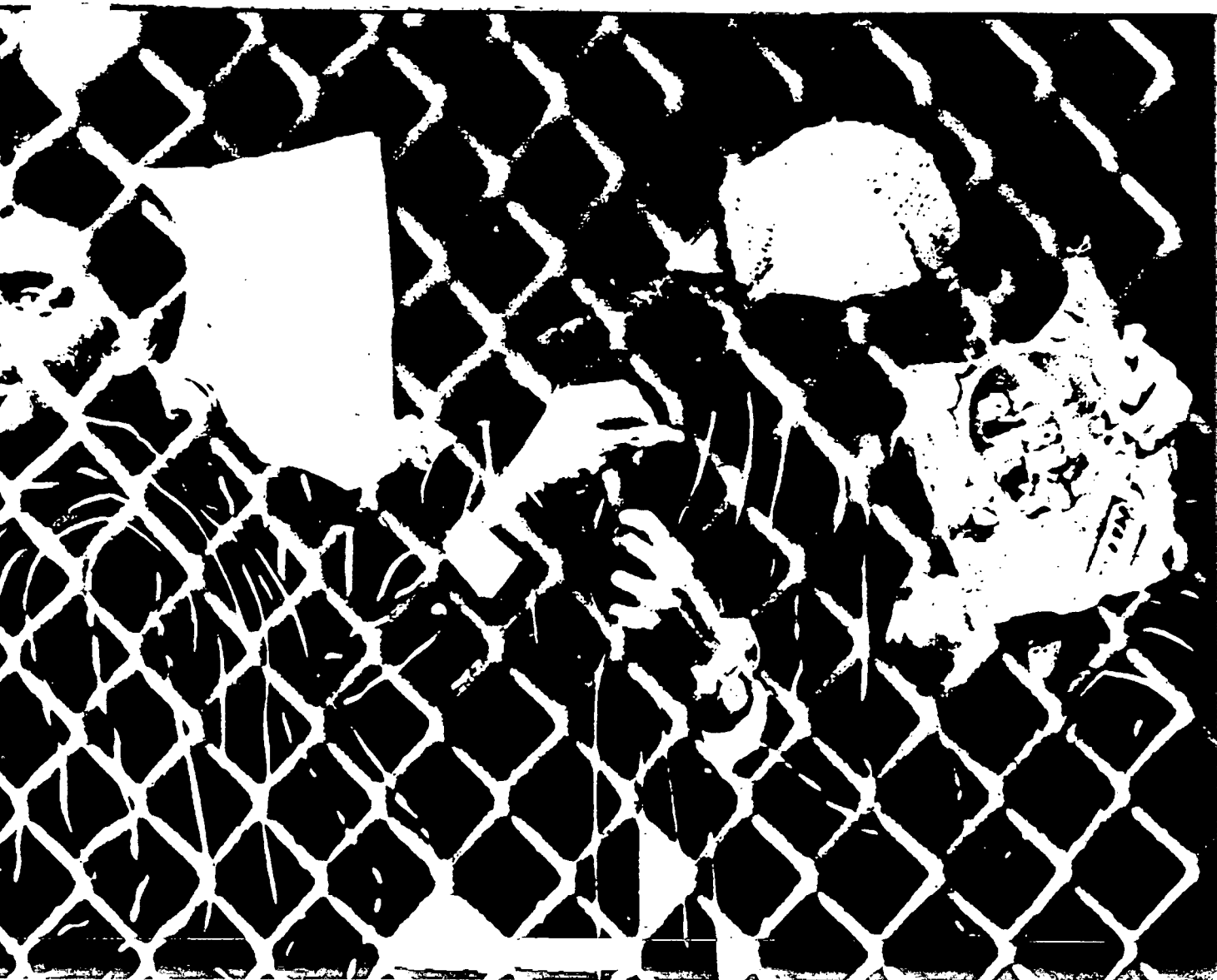
MOTHER: Well, he must have a good reason.

MARY: There you go again, taking the teacher's part. You don't even ask me what I did.

MOTHER: O.K. Tell me exactly what happened - what you got up to and what the teacher got up to.

MARY: He's a good-for-nothing. He only knows how to use his cane. He doesn't know how to teach properly, but Mummy, please don't go and make a scene by the school. You'll put me in the eyes and I'll get into more trouble.....

WENDY, FAZILET, BRONWYN, MARILYN.



SCENE 1: MOUNTAIN WEEDS

SCENE ON THE MOUNTAIN - CLASS OUTING. CAROL, JULIA AND ARLENE SITTING TOGETHER, DRINKING COOLDRINK, WITH TAPE PLAYING - GENERALLY RELAXING....LOOKING QUITE PLEASED WITH THEMSELVES - AND GENERALLY BORED WITH THE REST OF THE WORLD - ESPECIALLY WITH THEIR FRIENDS DOWN THE PATH.

CAROL: Oh no...we always have to wait for them... they're so slow.

JULIA: And we had to carry the tape and all the food.

NAZEEM: (THIN REEDY VOICE FLOATS UP THE MOUNTAIN) Wait for us, girls...I can't go on.

JULIA: (ASIDE TO THE OTHERS) Next thing they'll be asking for cooldrink.

COLWYN: (WAILING) Coooooooooldrink, please...

CAROL: OK Shame... we may as well take some to them or else we'll never get there.

ARLENE: I thought that sir at least would have been a bit better...but he's just as bad. (THE THREE GIRLS LOOK AT EACH OTHER WITH RAISED EYEBROWS AND ROLLED EYES).

SIR: Isn't it time for a rest? ((SLIGHTLY PLAINTIVE MURMURS OF AGREEMENT FROM THOSE WITH HIM)

OTHER BOYS: Mmmm- come on... slave drivers..., don't be so nasty... (etc, etc.)

CAROL: (PATRONISING) OK, I'll take them something to drink.... (MOVES DOWN TO COLLAPSED HEAP - NAZEEM, COLWYN, JOHN, SIR AND CO.)

BOYS: (EXHAUSTED - TO CAROL) Shooo! Give us a drink - quickly!

CAROL: It's not far now...Here you are, Sir. (PASSES A CUP TO SIR, WHO GRABS IT WITH RELIEF)

SIR: Thanks.

BOYS: (STILL IN A HEAP - COMPLAINING) Come on, Sir, what about us? (CAROL PASSES THEM THE BOTTLE - SOUNDS OF GURGLING FROM THE HEAP)

JOHN: Why don't we stop here (HOPEFULLY)? This looks like a nice spot.

COLWYN: (COMPLAINING TO CAROL) You walk too fast...what's the big hurry?

NAZEEM: Ja, first you want to get us out of bed at 5 o'clock and then you want to run up the mountain....

CAROL: (COOL) If you didn't talk so much on the way up, you wouldn't get so tired....save your breath.

AT THIS STAGE THREE OR FOUR GIRLS STRIDE PAST THE HEAP OF BOYS, LOOKING DOWN AT THEM. AND ONE OF THEM SAYS TO CAROL...

Why don't you just leave them here (POINTING TO THE HEAP)? We left ours way back....

(INDIGNATION REIGNS IN THE HEAP)

C H I L E

ACT ONE

(written by three HDE Students, 1986)

CHARACTERS: Narrator

Various stall holders (as class decides)
Garcia (a boy from the Country)
Marguerite (a girl from Santiago)
Mother (40-year old Santiago woman)
Old man (shopping in the market)
Uncle Pedro (Garcia's uncle from the country)
Rosendo (militant, angry young copper miner)
Jose (unemployed man)
Carabinero (member of Chilean Police Force)

NARRATOR: It is 1974 - the year after Allende's democratic government was overthrown by a military coup. It is Saturday morning in a market place in Santiago, the capital city of Chile.

The market is bustling with early morning shoppers looking for bargains. Everywhere we look, stalls are draped in colourful cloth to protect both marketeers and their goods from the burning sun.

As the narrator points to each marketeer, they advertise what they have for sale.

The air is filled with the cries of the fishmongers, vegetable and fruit hawkers, people selling pots and pans, clothing and material.

(GENERAL MARKET NOISE, WITH ALL STALL HOLDERS COMPETING FOR CUSTOMERS) But today...(SILENCES THE MARKETEERS)...today we see there is someone new in the market. Today Garcia and his Uncle Pedro have arrived from their country village, Valparaiso.

GARCIA: Seaweed for sale! Seaweed for sale! Lovely fresh seaweed for sale! Collected early in the morning and dried in the warm Chile sun...

OLD MAN: Hello, young man. It is many years since I've seen a stall like this in our market place. Do you come from these parts? I don't recognise you.

NARRATOR: A girl who has been standing nearby moves closer and listens to their conversation.

GARCIA: No, old man, I come from the country, from Valparaiso on the coast nearby.

OLD MAN: Did you travel all that way alone?

GARCIA: No, this is my first time in the city. I came into the town with my Uncle Pedro. He is here in the market place somewhere buying a tin kettle with the few pesos he has left over from his last visit.

OLD MAN: Well, I haven't tasted seaweed in a long time. What is the price?

GARCIA: Two cents each.

OLD MAN: Give me three pieces, then. Good luck, I hope you manage to sell what you've brought into town.

MARGEURITA: You must have been up early to get here from the coast in time for the market. (GARCIA NODS)... It's a long way. Are you hot and tired? (HE NODS AGAIN) Would you like a mug of coffee?

GARCIA: Yes, please.

NARRATOR: Marguerita goes off to buy a cup of the thick black and steaming coffee being sold at a stall nearby. Meanwhile Garcia is left alone. He stares after her for a while. He is feeling a bit shy about his new-found friend. He occupies himself by neatening his already spotless stall, while at the same time glancing nervously over his shoulder to see if she will come back. He has another problem - is Uncle L♦Pedro keeping a watchful eye on him? ... He has no need to worry - there is Uncle Pedro in the distance, haggling over the price of a kettle.

(MARGUERITA RETURNS AND HANDS HIM THE COFFEE. THERE IS AN AWKWARD SILENCE AND THEN GARCIA BLURTS OUT...)

GARCIA: Do you work here too?

MARGUERITA: No, most days I stay at home to look after my younger brothers and sisters.

GARCIA: I thought all people in the city went to school to learn to read and write.

MARGUERITA: No. It's easy for the rich people to spend all day in school.

GARCIA : (SURPRISED) I suppose you're right...

MARGUERITA: You see, my father is out of work and my mother is also looking for a job. But she hasn't much time because she has to try and find food to feed the family. So I have to stay at home. And in any case, we don't have money to buy books or pens or paper.

(MUSIC STARTS IN THE BACKGROUND)

NARRATOR: Look over in that corner... a crowd seems to be gathering. Is that music that we can hear? Let's go over and see what's happening. These two look happy enough together!

A man stands singing and playing a banjo. A battered black hat lies at his feet. A few coins have been thrown into the hat by the people standing around.

MOTHER: (FUMBLES FOR MONEY) Here you are. That song really lifted my spirits. (TO THE REST OF THE GROUP) I don't have very much. I only do a bit of washing each week - but it's nice to see this old market place come alive as it used to do.

JOSE: Thank you, Mother. It's hard to beg at my age. But when you've been looking for work for months your children look at you as if you're not their father any more....At least now I can take them some food tonight.

ROSENDO: Yes, times are hard. (MURMURS OF AGREEMENT)
I suppose I'm lucky to have a job at all. (PAUSE)
Though, what kind of choice is this for a man to make? - Either your children are starving, or you have to live like a rat under the ground, mining in the wet and the dark for the rich man's ornaments.

MOTHER: My friend, I understand....only too well. My son, God rest his soul, died. He coughed out the last five years of his life. (DABS HER EYES WITH HER HANDKERCHIEF)

UNCLE PEDRO: (PUTS HIS ARM COMFORTINGLY AROUND HER SHOULDER)
Strength, mother, we are all with you in these hard time.

ROSENDO: Look at the suffering of our women....Think of the suffering of the men. It's like a living tomb down there. (PAUSE....AND THEN ANGRY) We should not have to live this this!

UNCLE PEDRO: You are right. But what can we do - we who are so poor and powerless?

ROSENDO: (IN HUSHED TONES) Come closer, my friends. Let me tell you something about myself! I am a union man, and in the union we learn that we are strong when we stand together. And together: Jose, Pedro and you too, Mother - together we can fight these hardships.

(MURMURS OF ASSENT. THE PEOPLE TALK EXCITEDLY TO ONE ANOTHER)

JOSE: (URGENTLY) Psst...there's a carabinero walking towards us.

UNCLE PEDRO: (BREAKS IN QUICKLY WHILE THE GROUP SCATTERS. IN A LOUD AND FORCED VOICE): Fresh seaweed, fresh seaweed! Brings back memories of the old days! Come over here; my nephew is tending the stall!

GARCIA: Oh dear, here comes my uncle!

NARRATOR: But Garcia is too late. Uncle Pedro has already noticed him deep in conversation with Marguerita.

UNCLE PEDRO: (GESTURING TOWARDS MARGUERITA WHO IS ANNOYED AT THE INTERRUPTION...ANGRY)
And is she going to buy our seaweed?
Will she provide food for your family at home?
How dare you waste our time - mooning around like this? And you begged so to come to the city!

GARCIA: But see, Uncle...

NARRATOR: Marguerita is not going to stand and listen to Garcia make excuses for their new friendship. In exasperation she walks away.

GARCIA: I already have one peso here. I've been trying my best... I...

NARRATOR: Garcia sees Marguerita going and, ignoring his uncle, runs after her. He reaches her, gasping for breath.

GARCIA: Marguerita, meet me...Thursday night...eight o'clock, on the steps of the Church.

(HE GRABS HIS CHAIN FROM AROUND HIS NECK, BREAKING THE LINKS, AND TAKES HER HAND, PLACING THE ST. CHRISTOPHER MEDAL FIRMLY INTO IT...)

MARGUERITA: I'll be there.

APPENDIX 8

COLLABORATIVE WORK WITH STUDENT TEACHERS AND IN-SERVICE TEACHERS

English Workshop at Kenton Conference, 30 October 1988

Carohn Cornell and Maureen Robinson

ENGLISH WORKSHOP AT KENTON CONFERENCE,
SUNDAY 30 OCTOBER FROM 4 TO 6 PM:

COLLABORATIVE WORK WITH STUDENT TEACHERS AND IN-SERVICE TEACHERS
Carohn Cornell and Maureen Robinson.

PROGRAMME FOR THE WORKSHOP

aims

- to share experiences of collaborative work with teachers;
- to highlight common problems and challenges;
- to discuss criteria for understanding what is valuable collaborative work;
- to develop strategies for effective action.

workshop format

1. Brief input from Maureen and Carohn on:
 - motivation for this topic
 - experiences in the field
 - problems, successes and failures
 - towards resolving the problems.
2. Responses from the big group.
3. Discussion

What experiences do workshop participants have of collaborative work which was identified by student teachers or teachers as being of particular benefit to their own learning? What were the long-term consequences of these incidents of collaborative work for those involved? OR What kinds of collaborative work would you like to try with teachers?

4. Small groups to draw up one recommendation with regard to collaborative work at either in-service or pre-service level.
5. Final comments.
6. Display of teaching material developed by English Method students at UCT and UWC.

WORKING COLLABORATIVELY WITH IN-SERVICE TEACHERS

I have been involved for some years in secondary school teaching and teacher training at the University of the Western Cape. This year I was responsible for teaching the English Method course. From next year I have been appointed to a three year project as coordinator of a materials development centre.

The brief of the project is to work with teachers on designing new curriculum materials. In the past I was often approached as a teacher by enthusiasts from various resource centres, and I know the difficulties that teachers have in sustaining motivation and time for workshops and discussions out of school hours.

Teachers, especially language teachers, are on the whole overworked. Large classes, excessive marking demands, unexciting prescribed material all defuse the energy needed to keep the teacher and her class alive and stimulated. Teachers are given little encouragement from school authorities to develop creative and challenging teaching styles, merit awards being given on the whole to fundraisers, bureaucrats and disciplinarians. Enthusiastic teachers who set out to work with others, to share and comment and build on each other's skills soon find that they are not receiving as much as they are giving and that some colleagues even seem to resent enquiry into their classroom activities. Everything in the school system encourages individualism and isolation and undermines collectivity and enquiry.

The materials development centre, however, is going to have to draw teachers actively into its programmes if it is to generate any dynamic material or if its material is to have any impact.

Studies in innovation strategies show that materials will be of little value if teachers are not integrally drawn into the processes of planning and production.

"The Schools' Council Project argues that 'the key to effective curriculum development lies not so much in the production of materials as in the thinking and planning carried out by teachers themselves.' Their experience has been that there is no real point handing out materials unless teachers have thought their way towards how to use them." (1)

"It has to be reiterated that whatever INSET strategies are introduced, the reality will have to be faced that the teacher is the ultimate arbiter of their implementation and therefore of their success....

There are thus two powerful reasons why INSET strategies in South Africa should be based on the active involvement of teachers. The first, quite simply, is that such strategies have been shown

to be more successful. The second is more important: within an autocratic society those who are concerned about INSET and who also claim to support the democratisation of South African society must be committed to the empowerment of teachers..." (2)

A centre which can coordinate innovative materials development must be of interest to teachers. Many initiatives - resource production, activity sessions, teacher conferences, self-education programmes, teaching and learning centres - are being spawned by the growing demand for alternative classroom practice. Many creative teachers, frustrated by our restrictive educational system, hope to find solace in the writing up of their good ideas for dissemination amongst colleagues. Many less creative teachers, attempting to move beyond conventional textbook teaching, bemoan the fact that they have had so little training in the development of their own alternative materials and seek guidance.

"Activities like workshops are very new for teachers and I must say they can be very taxing. We just have to find a way to make them a regular part of the teacher's work." (3)

The problems do not all come from the side of the teachers; I see many tensions in the work of the project coordinator as well. Being based at the university, one misses a definite and structured link to the schools. Teachers sometimes have a negative perception of outsiders, resisting 'people who have time to have good ideas because they don't have to deal with the real world.' In the absence of any existing structures for self and mutual education within the school system, one needs to build links with schools which don't reduce one to a feeling like a nag, feeling "as if teachers cross the road when they see me." (4)

It is this challenge - how to initiate and maintain collaborative work with in-service teachers - which forms the basis of my question for this workshop. How can we structure collaborative work with in-service teachers in a way which can be of best short-term benefit to both the teachers and the facilitator and of long-term benefit to a transformed education system in South Africa? We need vision, and we also need practical strategic action.

I have outlined some of the plans for the materials development centre which attempt to take the above-mentioned constraints of in-service work into account. No evaluation and reflection can take place yet, as all these activities still need to be put into operation. However preliminary discussions with others working in the field will assist in counteracting possible pitfalls.

As the centre is based at the university, it seems strategic to work with the ready audiences which exist there, namely diploma and Bachelor of Education students. I hope to develop credit-bearing projects with these students, part of the project demand-

ing of these students that they liaise with full-time teachers to take their materials into the school for presentation and testing.

In-service teachers can be drawn into working with Method-classes in other ways too. Student teachers, who have more time at their disposal than in-service teachers, could be commissioned to develop material for a specific identified need eg a reading course for Standard Sixes. Teachers, if they have commissioned the material, will hopefully have more interest in giving feedback on its usefulness.

An ideal situation would be if student teachers could, when they enter employment as teachers, themselves link up with the student teachers of the year following them.

For the reasons outlined above, it is extremely unlikely that large groups of teachers will come to a series of workshops after school hours. Two strategies suggest themselves here. If one wants to work with a large group, one needs to organise a workshop which can be completed in one session. If one wants to work in a more in-depth way, one should work with a very small number of teachers. In both cases, teachers must perceive a very specific benefit for them; an investment of time and energy must have its pay-off.

The project hopes to second in-service teachers for a term at a time, so that they can be relieved of their usual teaching duties to assist with materials development. Such an arrangement could have long-term strategic value if it could encourage education authorities to recognise the skills and knowledge which teachers have, and to give them the opportunity to develop these skills for the benefit of a wider audience.

Building a support network of facilitators seems to me to be as important as building a support network of teachers. Alternative education projects will need to continuously assess their impact and strategies with regard to teacher empowerment and transformed classroom practice.

NOTES

- 1) Melanie Walker "A response to the History Materials Development Group", Perspectives in Education, 10, 1 (June 1986): 79.
- 2) Owen van den Berg "INSET and assumptions about the nature of change", INSET in South Africa, compiled by M.J. Ashley and M.C. Mehl, TOPS 1987: 26
- 3) Discussion with an English teacher, 21-10-88
- 4) Discussion with Carohn Cornell in 1983. She was working closely with in-service teachers at the time and desperately needed their evaluations.

COLLABORATIVE WORK WITH STUDENT TEACHERS (AT UCT)

BACKGROUND ON THE COURSE

I teach a section of the HDE secondary English Method course at UCT, with the emphasis on teaching English in crowded classes - ie in black schools. This year there were about 100 students in the Method course and for the first semester I worked with them all once a week, usually 50 at a time. In the second semester, students "specialised" and about 30 opted for my course. [The other sections of the Method course are "General English Method" and a shorter section on "Theory of Teaching English to Speakers of Other Languages."]

My role as I see it is mainly a) to facilitate small group work; b) to facilitate critical reflection on that process of working and c) to work collaboratively with student teachers and teachers to develop materials and strategies to facilitate small group work in big classes. (1)

It is striking that for a majority of students this is their first experience of small group work in the classroom - at school or at university. Student response ranges from "at last I have some idea of what liberatory process can mean in the classroom with the teacher as facilitator not transmitter" to "puerile, intellectually trivial" Some other time, I would be interested to compare notes on the use of group work within Method courses ...

The focus in my part of the workshop is on the fairly sustained collaborative work which student teachers do on some Projects at UCT, and Maureen will raise issues about working collaboratively with in-service teachers from her base at UWC.

WHY COLLABORATIVE WORK IN A METHOD COURSE?

* My starting point is that student teachers may never have had any experience of working in collaboration rather than in competition. This year perhaps five of the 100 student teachers had experience of collaborative work in education: usually in feminist groups or in community organisations.

To quote two students:

"Working on the project has opened my eyes to the fact that I am a product of the schooling system in that my experience has conditioned me to think of academic work as an individual business, highly competitive - even though that contradicts my political position". (Anonymous response on course evaluation, June 1988.)

"This is my 16th year in formal education, I was a high school activist in 1980, but this project is my first experience of working collaboratively. I want to teach my students to work collaboratively but I have so much to unlearn first!" (Individual report accompanying collaborative project, September 1988)

* To survive as creative/innovative/liberatory in the schooling system, teachers need to share the work of preparing materials

and strategies: they need to work in collaboration.

[There is more time in the course to develop such ways of working than in full-time teaching - and working partnerships with fellow students may continue after the course. If collaborative work with teachers already in schools can also be built into the course, so much the better.]

* Unless teachers have positive experience of working collaboratively and of reflection on that process, the familiar rhetoric about transforming the process of education will remain rhetoric.

[Of course, such positive experience won't necessarily mean that they will teach their students to work collaboratively, but without it, would they even think of trying?]

HOW COLLABORATIVE WORK IS BUILT INTO THE COURSE

Students did two major projects in the 1988 course. I will outline the way projects were structured this year, and then I will focus on particular examples of collaborative projects and some issues which arise from them.

OUTLINE OF PROJECTS IN 1988

IN SEMESTER 1, there was the choice of:

a) working with a partner or alone on projects which would later be compiled into a publication requested by teachers, a collection of passages each the basis of one week's work or more.

[Thus, projects were not treated as private property but as a resource for the whole class and for teachers. Examples from Wits, UWC, UCT were valuable and more would be welcome.]

or b) collaborative work on a Std 8 "bridge course" commissioned by teachers in a rural school in Lebowa, or on a Std 5/6 course for ex-detainees at SACHED, Grahamstown. Each student wrote an individual account of the process of working together.

77 opted for a), a minority working with a partner but handing in separate projects. 23 opted for b) but 3 later dropped out and did a). On reflection, this seems to me to be a good balance - for the coordinator. While most students got on with their individual projects, I could concentrate on coordinating work on two clearly defined collaborative projects with a fairly small number of students who were excited to be responding to a real need and highly motivated. The assessment happened in two stages: 1) before second teaching practice, detailed editing type comments from me but no mark; 2) after the practice, projects, many now edited or substantially reworked, were marked by me or the teachers who had commissioned them.

[The St Marks, Lebowa, Project is discussed below.]

IN SEMESTER 2, in the intensive course, collaborative work was a requirement, with a free choice of partner(s) and task, task to be defined in consultation with me. Each student wrote an individual account of the process of working together.

COORDINATOR'S COMMENT: Never again! Even in the small class of 30 it was too much to try to coordinate ten projects eg drawing out interests, defining tasks, suggesting shortcuts to the overambitious, trying to reassure and inspire the anxious. The experience was alienating for four or five as their accounts made clear, and it was killing for the coordinator, but some extraordinarily valuable work would not, I think, have happened any other way - work which drew on students' interests and contacts but which they were unable to structure as projects without some help.

Overall, experience with collaborative projects this year underlines the potential of this kind of work and the necessity for ways to limit/structure the coordination required.

PROBLEMS:

"It's not what we are used to - and really rather threatening at first"

"We got bogged down and stuck at times - democratic process is notoriously slow and every time we got consensus, someone would come up with a different idea".

"Working alone is more efficient".

"It feels like plagiarism to draw on other people's ideas."

"What about assessment - especially if people haven't contributed an equal amount?"

"HOW NOT TO KILL THE COORDINATOR?"

POSSIBLE GUIDELINES

- don't make collaborative work compulsory, just attractive and unthreatening

- limit the size of groups to 2, 3 or 4

- offer clearly defined projects to choose from, including some directly on the syllabus

- highly motivating if its an interesting project for a specific audience, especially if there is direct contact

- preferably an intrinsic reason for collaboration AND dividing naturally into separate sections

- offer a clear format for collaboration, including timing:

eg maximum 2 hours for initial brainstorming, listing contacts, resources; then divide tasks; report back to group weekly/fortnightly; meet to put project together

- useful to have this initial stage in class time with the coordinator there to pace the various groups at once...

- GUIDE TO RESOURCES FOR ENGLISH TEACHERS simplifies life

EXAMPLES OF COLLABORATIVE WORK WHICH RAISE PARTICULAR ISSUES

* GUIDE TO RESOURCES FOR ENGLISH TEACHERS IN CAPE TOWN

[86 and 88 editions - relatively painless ... each edition the work of about 8 students working in pairs. Problem: relied on voluntary work - layout, typing, editing - after exams by a student very involved in the project.]

* PROJECT FOR ST MARKS IN LEBOWA - BRIDGING COURSE FOR STD 8s on "To Kill a Mockingbird", "Romeo and Juliet" and "West Side Story"

[88 project being tested in school 88/89 - to be revised in mid-89 when the teacher takes leave to work collaboratively with me and any of the 88 student teachers involved in the project. Aim? Publication in a form useful to teachers.]

* DRAMA IN THE CLASSROOM -

a do-it-yourself introduction to the use of drama in the classroom with no resources beyond people and scripts; and a series of thematic collections of scripts for classroom use with lesson outlines.

[massive 88 project by 4 students who drew on scripts written by students 85-88: I have never got round to selecting, editing, putting them together for publication. They have taken a coordinating role for themselves: I simply handed over a hundred scripts and a "model" collection for them to study and critique. All that remains to be done is arrange for publication through the Teaching and Learning Resource Centre at UCT. (2)]

NOTES:

(1) M Phil-in-process on working collaboratively on English materials for use in crowded classrooms.

(2) These scripts were written by student teachers in workshops within the Method course or in "options" outside the Method course.

Carolyn Corwell.

In the English Method course at UWC students worked consistently in small groups during class time. For their projects they were given the option of group or individual work; if students wanted to hand in together, then the group could be no more than three, and each student received the same mark.

The problems and guidelines from our experience are very similar to the UCT experience. One important difference was the fact that the UWC class consisted of 130 students, making it impossible for me as coordinator to even consider giving students in-depth guidance regarding processes within their groups.

Another interesting example of collaborative work in our course was the attempt to draw students on an ongoing basis into joint planning of the course. Each week I met with four volunteers; we discussed problems in the course, gave ideas for learning activities, and delegated responsibility for implementing our suggestions with the whole class.

This kind of collaborative work was entirely new for students, and their evaluations reflect their excitement and reservations.

"I thought I'd go to a group and see what it's like and maybe I can learn something and maybe I can give something. I didn't give much but I did learn."

"I enjoyed our planning group. We were very unsure because it was a new thing, we didn't know what was going to happen."

"If you're sitting there listening all the time it doesn't excite you much, so that if you miss a class you feel you don't miss anything. But the minute you get involved you sort of feel committed and you want to see if your ideas will be accepted or if somebody will challenge them. And it's even more exciting."

Can involvement in planning a course be an empowering process for students? What demands does it place on the lecturer? What implications does it have for curriculum design? These are the kinds of questions I am interested in following up.

Maureen

From 1983-7 I was involved in a materials development project based in the Language Education Unit at UCT, which had similar aims to the project Maureen will be working in. It was a struggle to involve in-service teachers and the strategies we came to were essentially the same as those Maureen puts forward:

- working with HDE and B Ed students in collaborative projects which are credit-bearing. It was also useful to work with a number of Honours and Masters students doing interdisciplinary work through African Studies (eg an Honours student who wrote a series of alternative history scripts in collaboration with teachers.)

- working in "an in-depth way" with a very small number of teachers, who somehow made time for fairly sustained collaborative work. Some of these were experienced teachers who came back to university for the HDE course and took to the idea of working in a collaborative way on materials for the classroom. Most of the others were new teachers who had taken to collaborative work during the HDE Method course and tried hard to sustain it in the first years of teaching.

- drawing in-service teachers into working with student teachers. It proved valuable to have teachers "commission" projects. Ideally, teachers come and talk to the Method class about their situation, the materials and strategies they use and what they need, and later give feedback on students' work. Teachers also contribute to the teaching of the course in this way.

- single workshops drawing in a large group of teachers. We found it most useful to use this limited time for editing rather than writing materials, and/or for drafting lesson outlines/strategies for using materials in class.

- "seconding teachers for a term at a time", a wonderful idea, tried and tested elsewhere. We have only been able to simulate this situation by structuring a materials development project into the B Ed requirements.

Carohn.

APPENDIX 9

NECC PRESS RELEASE: 1986

National Education Crisis Committee (NECC). 1986.

People's English for People's Power: draft proposals.

Press release, 27 November.

(Reprinted in People's Education for Teachers. 1988: 38-39.)

LANGUAGE COMPETENCE includes the ability

- to say and write what one means
- to hear what is said and what is hidden
- to defend one's point of view, to argue, to persuade
- to negotiate
- to create, to reflect, to invent
- to play, to joke, to rejoice
- to explore relationships : personal, structural, political
- to speak, read, write and listen with confidence
- to make one's voice heard
- to read print and to resist it where necessary
- to understand the relationship between language and power

CONTENT might be drawn from

- popular culture
- biographies and life histories
- oral literature including song
- talks by people of the community
- written literature from the whole world including translations
- written literature from our place and time
- newsletters, pamphlets, newspapers, advertisements, magazines
- public documents and statements by politicians
- public documents such as the Freedom Charter
- essays, speeches, sermons and orations
- cartoons
- radio, television and film
- material from other subjects in the curriculum
- the range of languages and dialects in South Africa

If there is broad support for these suggestions for People's English, the next stage in the process is the production of teaching/learning materials which integrate the proposals with the aims.

The committee believes that resources centres and parent-teacher-student associations are important to the development of People's Education.

Resources Centres

These can provide

- regional meeting places for parents, teachers and students
- workshops for teachers on materials and methods
- bases for the co-operative production of appropriate teaching materials
- equipment for the production of such materials
- collections of references, resources and data

Parent-teacher-student associations

These associations should provide the basic structures for the development of People's Education. They support the teachers, they form the link between schools and the community and they offer students influence over their own education. Without such structures there can be no democratic basis to People's Education.

People's English for People's Power has two major functions in the present situation.

The first is to educate the young in such a way that they can shed the effects of oppression and play their part in the organization and mobilisation of the forces against apartheid.

The second is to lay the foundations for education in a liberated South Africa.

APPENDIX 10

An extract from Growing Minds: on Becoming a Teacher by Herbert Kohl, 1984: 113-114)

I was working with a group of junior high school students. At that time Pink Floyd's 'Another Brick in the Wall' was in the top ten and the students wanted to use it for their graduation song. I suggested that before they petition to use the song we go over the words and examine what they're saying about school. One particular stanza stood out in the kids' minds:

We don't need no education
We don't need no thought control
No dark sarcasm in the classroom
Teachers leave them kids alone
All in all you're just another brick in the wall.

The students loved the song and listened to it endlessly whether they got straight A's or chronic F's. It responded to some despair and anger they all felt about their school experiences, though I doubted whether they had articulated what they were responding to. Their reaction to the song was on a gut level, yet the lyrics contained some powerful imagery which could help them think about their schooling in more sophisticated ways. What was the relation between education and thought control? What was 'dark sarcasm' and how did it work in the classroom? And what did it mean to conclude that all in all teachers are just another brick in the wall? What wall?

These questions were the basis upon which I built an ongoing discussion of education and its relationship to the wounds suffered by students who are constantly being graded and

humiliated into accepting without question what their teachers and textbooks say is true. The discussion of thought control led to a consideration of the kinds of questions teachers and textbooks asked. One of the girls remarked that you never had a need to think because all the questions had right or wrong answers. I pushed and asked what other kinds of questions there were. Someone responded that there were questions that had to do with feelings and opinions. One usually silent and sullen boy added, 'And there are questions that don't have answers, like why do we have schools in the first place?' My response was more questions: Did schools always exist? Who created them and how did they come to take the form they currently have?

We even examined a few textbooks and as an exercise rephrased some questions to allow for more open-ended answers. My role in the discussion was to keep the questions going, to help the students think about their answers and imagine other possible answers. It was also occasionally to provide information or change the subject when fatigue set in or a dead end seemed to have been reached. I was trying to awaken dulled minds, to find ways to focus thought and energy and encourage the expression of ideas. The goal was not to reach agreement about answers to my questions. It was to have students develop the habit of raising questions and entertaining a variety of answers.

Another part of 'Another Brick in the Wall' led to equally interesting discussions and explorations. 'Dark sarcasm' turned out to be a problem for all the students. None of them knew

exactly what sarcasm was, though they guessed that it had to do with saying nasty things about people. The phrase 'dark sarcasm in the classroom' moved the students without their being able to articulate why. The closest they got was that teachers did something evil and unspoken to their students, which hurt a lot. I suggested that someone look up 'sarcasm' in a dictionary. They found that according to the American Heritage Dictionary, sarcasm was 'a sharply mocking or contemptuous remark, typically utilizing statements or implications pointedly opposite or irrelevant to the underlying purport', and that it was derived from the Greek sarkazein, which meant to tear the flesh off a living thing. Rachel, who was having a difficult time in math, immediately volunteered a description of dark sarcasm in the classroom. She said it was like when Mr Solor, her math teacher, called her his little genius every time he returned her math papers, which always received Ds or Fs. She said it always made her feel naked and ashamed in front of her friends. It was like tearing her flesh off.

Rachel's example led to an extended discussion of the forms and ceremonies of humiliation in school, ranging from teachers' making A students feel guilty and alienated from their friends by holding them up as good examples, to coaches and gym teachers making fun of slow, fat or awkward students. The discussion ranged from the specific to the concepts involved and after a few days became very sophisticated as students tried to examine the structure and use of humiliation in controlling thought. This

led to the last line: 'All in all you're just another brick in the wall'. The wall became the symbol of a rigid, unkind system. The teacher was 'just another brick' and the students caught on immediately that the police, callous doctors and lawyers, politicians who cared more for money than for people, were also bricks in the wall. The wall itself was a certain kind of society, one that thought control in the schools made it hard to analyze and change.